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WILLIS, DAVID MITCHELL

A STUDY OF THE PATTERNS OF DEVELOPMENT IN ESSAYS OF THREE GROUPS OF OHIO STATE UNIVERSITY FRESHMAN WRITERS

The Ohio State University

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A STUDY OF THE PATTERNS OF DEVELOPMENT
IN ESSAYS OF THREE GROUPS OF
OHIO STATE UNIVERSITY FRESHMAN WRITERS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
David Mitchell Willis, B.A., M.A.

* * * * *

The Ohio State University
1979

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Edward P. J. Corbett
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Department of English
This dissertation is dedicated to Holly Hughey. The contribution of her criticism and advice was surpassed only by that of her patience and good cheer.
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CHAPTER I
INTRODUCTION

The task of rhetoric, Aristotle wrote, is "to discover the available means of persuasion in a given case." In recent years, the teaching of composition has returned to this emphasis on the discovery and generation of arguments. The Pre-Writing approach of Gordon Rohman, the pentad and ratios of Kenneth Burke, the classical topoi described by Edward P.J. Corbett, and the tagmemic heuristic of Richard Young, Alton Becker, and Kenneth Pike are probably the better known tools that have been suggested to help writers generate and expand their ideas.\(^1\) Style or form—since Peter Ramus the principal component of rhetoric—has lately been joined on center stage by invention.

Yet in spite of this re-emergence of invention, composition and rhetorical scholars still lack a thorough understanding of how writers' thoughts are actually developed and explored in their writing. Indeed, thanks to the work begun by Janet Emig, we probably have more thorough descriptions of the composing processes of writers than we do of the inventive strategies that
appear in the finished product. Advances in linguistics have benefited the study of style, and the work initiated by Kellogg Hunt on syntactic maturity has given composition teachers an important tool for measuring and describing students' sentence skills. But our understanding of students' inventive strategies has lagged behind.

The need for a better understanding of students' inventive strategies is obvious. Sarah Freedman in her study "Why Do Teachers Give The Grades They Do?" reports that experienced graders "valued content first and then organization." Mechanics and sentence structure were important only "when the organization [of the writing] was strong." "The effect of weak content," Freedman writes, "was so powerful that it made nothing else matter." Freedman gives this brief definition of content: "the development of, and logical consistency between, the ideas." Clearly, if content so strongly affects how good teachers respond to student writing, it is important that teachers and critics better understand how the content of student writing is actually arranged and developed in the final papers. The teacher's need for such an understanding is suggested by Mina Shaughnessy's observation that "one of the most notable differences between experienced and inexperienced writers is the rate at which they reach closure upon a point."
Teachers could benefit from a fuller understanding of how inexperienced writers fail to explore their ideas fully.

This dissertation attempts a study of student-writers' inventive strategies as they are revealed in essays of three groups of Ohio State freshmen: remedial, average, and advanced. The final goal of the analysis is to describe and explain the differences in inventive skills of the student writers. My hope is that a better understanding of the students' inventive strategies will contribute to a better understanding of their overall development as writers and of the way that development might be improved. Walter Loban in his study *Language Development: Kindergarten Through Grade Twelve* found that students master language skills in stages, but in stages that vary from individual to individual. Yet he also suggests that "an accurate description of the development of language skills should reveal an order and pattern rather than obscure accident." The skills are developed in stages; "a high velocity of growth will be followed by a consolidation." Loban's study, like that of Kellogg Hunt, focuses primarily on grammatical skills. My purpose in studying the writing of three levels of freshman students is to see if it is possible to chart similar
stages in the development and consolidation of students' inventive skills.

In studying the finished product—an essay, one cannot see the process that lies behind the completed writing. More so than arrangement or style, invention seems particularly allied to the process of writing, for it is concerned with the discovery and development of arguments. What I examined was the result or product of the writers' invention of arguments. In studying the essays, I sought to analyze the methods of development that the students had used in their essays to express and explore their ideas. I examined the sentence-by-sentence and paragraph-by-paragraph patterns of development that appeared in the essays. Doubtless, these final products were generated through a variety of processes: some students may have begun by outlining their essays; others may have plunged immediately into the actual writing. A reader, however, sees only the arguments and patterns of development that appear in the final essay; the writer's process is hidden from view. In discussing the strategies of invention that I found in the students' essays, I will be discussing the products not the processes of invention that the students used.

The essays examined in this study were written by three different groups of ten students, whose writing skills I have labeled remedial, average, and advanced.
The essays of the remedial students were written as part of the students' placement examinations during their orientation in the summer of 1978. On the basis of their ACT scores (11-15 in English) and their essays, the students were placed in the 100.02 section of the Ohio State Writing Workshop. English 100.02 is the second-level remedial course at Ohio State; an even more basic course, English 100.01, is required of students whose writing is judged to show little coherence, little or no paragraphing, and a frequency of errors that often destroys meaning. I feared that some students in this first section of the Workshop might be so inexperienced and uncomfortable with writing that their efforts would only reflect their frustrations with the medium and not their ability to explore their subjects. Consequently, I chose essays of the students from the 100.02 course to represent the writing of remedial students. I wanted the lowest level of writing that I examined to reflect at least some ability to use writing to explore ideas.

The second group of essays--the writing of the average students--comes from the proficiency examinations written by orientation students with English ACT scores of 24 and 25. This range of scores is considered "border-line" at this university; thus for the students to exempt English 110, the standard freshman writing course, they were required to write an essay that demonstrated mastery
of the basic principles of writing taught in that course. From all the proficiency essays written, I selected only the essays of students who were given exemption credit. Thus this second group of essays represents the better essays of the students with 24 and 25 ACT scores. The students are judged to have a competent, adequate control of writing that allows them to discuss a subject in a deliberate manner.

Many of the students who are exempted from Freshman English at Ohio State are, at least on the basis of their ACT scores, only average writers in comparison to students at many other large universities. Thus the second group of essays—those from the average students—should represent competence, but not excellence in writing. In an effort to obtain samples of writing from truly advanced students, I requested writing samples from freshman students with an English ACT score of 33, the highest possible score on the test. Their test scores indicate that they are the superior students (and by implication, the superior writers) whose efforts are never seen in Freshman English, because they are given exemption credit automatically. This third group of students was selected with the help of the Admissions Office; the students were reimbursed for their time and efforts. They were included to give the study more normative significance, for their essays should represent something of a target
for our teaching efforts. There were only fifteen students in 1978 who had the highest ACT score.

The ten students from each group were given a choice of three writing assignments and one hour to write. The assignments were rotated to prevent the students from knowing ahead of time what their choices would be. A total of nine assignments were given, but because all nine were not chosen enough times by students in all three groups, I have limited my study to essays responding to only five of the assignments. For each of the three groups of students, I have selected two essays on each of the five topics—ten essays from each group, a total of thirty essays. Because of the smaller number of advanced students, I had no choice of which of their essays to use. Where more than two essays were written on a given assignment, I selected two of them at random from all those available.

Although all students had a choice of topics on which to write, the writing situations differed somewhat between, on the one hand, the remedial and average students and, on the other hand, the advanced students. The freshmen in the remedial and average groups wrote with the motivation and pressure of placement and proficiency examinations: if they wrote well, they could decrease or avoid altogether their Freshman English requirement; and if they wrote poorly, they might increase that requirement. The
advanced students had no such motivation and pressure. On the one hand, they had no external incentive to motivate them to do their best, and, on the other hand, they risked no penalty for trying and failing. However, these students, with the highest ACT score possible in English, seemed to be the typically "good students" who accept the intellectual or academic challenges of school. One student, upon turning in her paper, confessed that while she had looked forward to having a chance to write without the pressure of a grade, she found that once she began to write she could not avoid the self-imposed perfectionist pressure to make her essay as good as possible. Hers may have been a somewhat atypical response, but the advanced students did seem to respond seriously to the writing assignments. None of the advanced students, for instance, turned in their essays when the hour was only half gone.

There is one other difference between the first two groups of writers and the advanced students. Both the remedial and average groups were screened twice: on the basis of ACT scores and placement essays. For instance, students were eliminated from the remedial group either because their ACT scores were too high (16 or above) or too low (10 or below) or because their essays were too well (placed in English 110) or too poorly written (placed in English 100.01). The advanced students,
because of the automatic exemption policy, had only a single screening. On the basis of their ACT score of 33, they may be labeled "advanced students"; their essays, however, may vary in quality. Indeed, one of the aims of this study was to see if these advanced students were actually advanced writers.

In an effort to evaluate the essays of the students with ACT scores of 33, I had all thirty student essays rated holistically by three experienced teachers. The graders were instructed to give an essay a "1" if they judged it to be "remedial"; a "2" if they judged it "average or competent"; and a "3" if they judged it "superior or excellent." The raters were free to give as many 1's, 2's, and 3's as they felt were appropriate. The overall score for an essay was calculated by adding the individual scores given by the three graders. Thus, a "3" would be the lowest total score possible, and a "9," the highest. My primary purpose in having the essays rated holistically was to evaluate the essays of the advanced students because they had not been evaluated previously. The remedial essays received an average score of 3.4; the average essays, a score of 6.7; and the advanced essays, a score of 7.4. There is clearly a much smaller difference between the average and advanced essays than there is between the remedial essays and the other two groups; however, the three essays that received a
score of "9" were all written by advanced students. In general, the holistic scoring suggests that the best essays were written by the advanced students, but that the essays of that third group of students vary in quality.

The essays were written on a variety of subjects, all of which asked the students to reflect on an aspect of common experience: the image of women on television, the popularity of jeans among young people, the attraction of a sport, the unwillingness of witnesses to assist a victim of crime, and the effects of grades on learning. (Copies of the assignments, together with the instructions given the students, are included in Appendix A). Each of the assignments suggested an audience for the students to address. The assignments given the students were devised and chosen to generate modes of writing similar to that which the students would most likely encounter in the Freshman English courses and in their academic work in general. Thus, description and personal narration were by-passed in favor of assignments that would require the students to analyze and explain their thoughts.

In their 1963 study, Research in Written Composition, Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer stress the need to control the mode-of-discourse variable. A narrative assignment, for instance, might well call for a style and development quite different from that called for by an argumentative topic. Each of the
five assignments used in this study calls for either argumentative or expository writing. Since two students from each of the three groups wrote on each assignment, the particular assignments should not affect one group more than another, although the different assignments may explain some of the variation within individual groups. The advantage of having the students write on a variety of argumentative and expository subjects is that one can more safely generalize about how and what the writers would, in general, do on college and academic assignments that require the students to support their statements with evidence and reasoning. If only a single assignment was given, one would not know whether a particular result reflected the students' abilities on argumentative or expository writing in general or whether it reflected their abilities on just that particular writing assignment.

Chapter II attempts to clarify the purpose of my own study by placing it in a context of other efforts to analyze the patterns of development in writing. It seemed important to distinguish methods of analysis which aim primarily at evaluating from those that aim first at describing. My own study attempts to describe the writing in an effort to explain the different or varied successes that the students had in discussing their subjects. There
remained the question of where the description should begin and, in particular, of what role surface-level features of the writing—grammatical structures, transition phrases—should play in the analysis. I argue in the second chapter that examinations of the strategies of invention should focus primarily on the underlying relationships between sentences and paragraphs, not exclusively on surface-level clues, which may or may not be present.

Chapter III describes, in detail, the method of analysis that I used for examining the individual essays. Once the essays were selected, they were typed as written, without any attempt to correct the errors in the papers. In the first stage of the analysis, I examined the essays sentence-by-sentence and paragraph-by-paragraph to identify the inventive strategies that the students had used to develop their subjects, an approach similar to one suggested by Richard Larson in a 1967 essay "Sentences In Action." The result of that analysis was an outline of the content structure of each essay.

The analyses of the individual essays provided the basis for my comparisons of the three groups of writers. Chapter IV reports, in four phases, the results of those comparisons. The first phase is a rather simple comparison of the frequencies of the various inventive
strategies of the three groups of writers. The second stage examines the frequencies of transition signals that mark the inventive strategies or topics. These first two phases of the analysis rely on a quantitative description of the student essays; the second two phases draw on a more qualitative analysis. The third phase examines the errors or gaps in the arguments of the essays. The final phase of the comparisons examines the major inventive strategies or topics that the writers used in developing their ideas. It is this final step in the analysis which proved most important for distinguishing the three groups of essays and particularly the efforts of the average students from those of the advanced group.

The fifth and final chapter attempts to summarize the findings of this study. The chapter concludes with a discussion of appropriate pedagogical strategies for teaching students invention.
CHAPTER I: NOTES


4 Kellogg Hunt, Grammatical Structures Written at Three Grade Levels, NCTE Research Report No. 3 (Champaign, Ill.: NCTE, 1965).

5 Sarah Freedman, "Why Do Teachers Give the Grades They Do?" College Composition and Communication, 30 (1979), 161.


7 Freedman, p. 161.

8 Freedman, p. 161.


CHAPTER II

BACKGROUND: EVALUATING AND DESCRIBING WRITING

In this chapter, I hope to clarify the purpose of my own study by placing it in a context of other attempts to analyze writing. In particular, I want to focus on two issues: first, the relationship between evaluating and describing writing and, second, the use of surface-level clues to examine relationships of meaning. By analyzing the strategies of invention, the patterns of development in the writing of remedial, average, and advanced students, I aimed to discover how students, as they mature, develop and change their strategies of invention. Discovering how the writing of advanced students differs from the writing of average and remedial writers does suggest guidelines for evaluating the writing of these latter students, but, as I argue in the first part of this chapter, evaluation should be built upon a description and understanding of the writing. And while the description may at times be guided by various surface-level clues, it must finally depend on the underlying rhetorical relationships in the writing.
To explain the relative success of the three groups of essays in developing their subjects, I found it necessary to link evaluation with description. Many evaluative tools start by measuring or judging: an experienced, trained grader reads through an essay and gives the paper a rating based on the reader's impressions of how well the essay responds to the assignment or how well it meets some pre-set criteria. Thus, the rating of an essay reflects the rater's impressions and only indirectly the specific features of the writing. Neither the rating nor the rater identifies explicitly what in the writing affected the score.

Fred Godshalk, Frances Swineford, and William Coffman in their monograph *The Measurement of Writing Ability* argue convincingly that such an evaluation can be both valid and reliable. In several related experiments conducted for the College Entrance Examination Board, the authors showed that raters of essays could consistently agree among themselves about what was and was not good writing (.921 correlation), and they could also successfully predict how well the student writers would do on other writing tasks (.841 correlation). The analysis offered of the writing, however, was minimal. What the raters judged was the overall quality of the essays and, by implication, the overall ability of the writers. The result of a rater's analysis would be a raw score (a 1,
2, or 3) which, when added with the scores given by other raters judging the same essay, could then be compared with the scores of other essays. Presumably, the content of the writing, the development of ideas, would be one factor and even an important one in assessing the quality of the product, but the College Entrance Examination Board's method of evaluating essays offers no means of describing what features of the writing determine how the raters respond. The procedure measures directly the raters' impressions and indirectly whatever it is that creates those impressions; it never describes or identifies what the features of the writing are that shape the raters' judgments. For the purposes of the College Entrance Examination Board, the absence of such description is no weakness, but it does mean that the method of evaluation is of limited use to a teacher, researcher, or critic who would need a much finer analysis than that offered by the single number of the College Entrance Examination Board score. Neither does the score offer much help to the student writers, who may be told how weak or strong their essays are but are not told what the weaknesses and strengths are.

The evaluation procedure of the College Entrance Examination Board is really a form of holistic scoring, what Charles Cooper refers to as "general impression marking."² As Cooper notes, the raters follow guidelines
for judging the essays written on a given subject, the scores reflecting how well the papers meet those criteria. But because those guidelines are so general and because there is only one score given, such an evaluation that only rates essays is of limited use to one who needs more descriptive information for helping students improve their writing.

Analytic scales attempt to offer this further descriptive power while maintaining the validity and reliability of holistic grading. The model devised by Paul Diederich in his study *Measuring Growth in English* is perhaps the best known:

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<th>Low</th>
<th>Middle</th>
<th>High</th>
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<tr>
<td>Ideas</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Organization</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Wording</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Flavor</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Usage</td>
<td>1</td>
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<tr>
<td>Punctuation</td>
<td>1</td>
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<tr>
<td>Spelling</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Handwriting</td>
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<td>2</td>
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Sum 4

An essay receives a score in each of the eight categories, the sum of the scores being the essay's overall rating. Scoring guides are offered for each of the eight categories. The guidelines for giving a paper a middle score of 6 on ideas will serve as an example:
Middle. The paper gives the impression that the student does not really believe what he is writing or does not fully understand what it means. He tries to guess what the teacher wants and writes what he thinks will get by. He does not explain his points very clearly or make them come alive to the reader. He writes what he thinks will sound good, not what he believes or knows.5

Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer had warned that "the criteria used in an analytic method must be clearly defined."6 While the above example is perhaps somewhat clearer when juxtaposed against the contrasting "high" description which Diderich offers, it still lacks the "clearly defined" criteria which Braddock, Lloyd-Jones, and Schoer argue analytic methods need. Yet even if Diederich's scale were revised to offer more explicit directions, there would still be an important limitation to analytic scales. For the purpose of rank-ordering or evaluating essays, the system is fine; it even could be used to measure the effectiveness of a particular teaching technique.7 While analytic scoring can evaluate, what it cannot do is describe how a given essay succeeds or fails; that is, it may measure the effect on a reader of a particular dimension of the discourse, but the rating does not identify which elements within the discourse contribute to the reader's impressions and responses. A researcher "measuring growth in English," or a teacher grading student writing may be able to use and benefit from the analytic form of holistic
grading, but the rhetorical critic examining a single published essay, or a teacher conferring with an individual student will need a more detailed and descriptive method. Similarly, I found that to study the inventive strategies of different groups of writers, I also needed a more descriptive tool.

To provide detail and description, an analysis must place an essay in its rhetorical setting; one form of holistic grading which attempts to treat the writing in just such a context is primary-trait scoring. In this form of evaluation, the testmaker and the reader decide ahead of time what the rest response must do and, more specifically, what traits the response must have to accomplish these rhetorical ends. The reader then scores the essay directly and explicitly for these particular traits. In his discussion of primary-trait scoring, Richard Lloyd-Jones offers an example of an assignment that asks the writer to describe what is happening in a picture from the perspective of one of the participants or of a nearby observer. The responses are then evaluated on their use of dialogue, their maintenance of a particular point of view, and their control of tense— the three traits considered vital to a successful response. In preparing an assignment for a class, a teacher would do well to attempt just the sort of preliminary analysis that primary-trait scoring involves.
But in spite of these advantages, there are limitations to the method. Apart from the raw evaluative score of a writer's success on one essay, the primary-trait scoring offers no means of comparing the scoring or analysis of one writing task with that of another. Each assignment must be handled separately since the method depends upon a thorough analysis of the rhetorical demands of each individual assignment. Since those demands will change from one assignment to the next, it is impossible to generalize and compare results. In another example that Lloyd-Jones gives, students are asked to agree or disagree "that a woman's place is in the home." Obviously, the guidelines for evaluating this writing will bear little resemblance to those of the earlier narrative assignment. A student might receive a "2" (high score) on use of dialogue in the narrative assignment and a "4" (high score) on the "Entire Exercise" section of the argumentative topic; but what generalization could be made from those scores except that the writer responds well to the assignments? The inability of primary-trait scoring to encourage comparisons and interpretative generalizations limits its effectiveness for teachers, researchers, and critics. Perhaps an even greater limitation of the method is its reliance on the testmaker's ability to decide ahead of time how a particular assignment must be responded to by the writers. Some topics or writing tasks may not be
amenable to such pre-description, and a particularly original writer may respond to an assignment in original ways that the testmaker could not foresee. No single score will be able to describe the unique response.

I have dealt at some length with holistic grading because, in one form or another, it is so common. The impressionistic, overall grading that many teachers use is close to holistic evaluation. The teacher reads through an essay, decides how well the paper fulfills the assignment, assigns an appropriate grade, and then returns to the paper to mark those features which might explain the grade. The strength of holistic grading, as Cooper argues, rests in its reliability and validity: graders, if experienced and well-trained, can agree on what is and is not good writing, and their judgments of student writing correlate well with the later work of the students. The limitation of this type of grading is that it does not offer enough detailed information about the writing.

In general, holistic grading aims at evaluating, not at describing; and while those two ends do not exclude each other, they are separate. Frequently there are genuine needs for evaluative tools: teachers must evaluate student performances, researchers must evaluate the success of a particular experiment. Where such is the case, a form of holistic rating may be all that is needed.
It is important, however, to recognize that there is often a need to know more—how a particular writer discusses and develops his or her subject. In those cases, we need tools that describe at least as much as they evaluate. In particular, we need tools that point to specific features of the writing that make an essay strong or weak. Thus, in examining a writer's strategies of invention, it will be important to point to specific parts of an essay. To explain how one essay is better developed than another, it will be necessary to describe or identify specific parts of the essays that are adequately or inadequately developed. A method of analysis that can provide that type of evaluation and description should aid both teacher and student.

Where holistic grading focuses on evaluation, feature counts focus on description. In such counts, a researcher selects some surface-level features—particular types of words, various grammatical structures—and tallies their frequencies. The advantage of the feature count is, as Braddock, Lloyd-Jones, and Schoer note, "in its potential for describing a composition in fairly objective terms which can mean the same things to most teachers and investigators." I found two drawbacks to the use of feature counts: first, they focus on only the surface of the writing, not the underlying relationships among parts of the essay and, second, they tend to treat
aspects of the text in isolation. For some purposes, neither of these two aspects would be a limitation, but for an analysis of writers' inventive strategies, I found that they were drawbacks.

The objective nature of the counts determines the use that may be made of them. Because they "merely describe," they cannot be used directly to evaluate. The same could be said of any descriptive study. Richard Young, for instance, makes the following observation about descriptions of writing and of the writing process:

Although they are important contributions to our knowledge of the composing process, descriptive studies, such as Emig's study (1971) of the composing process of twelfth graders, will not in themselves provide us with standards for determining the adequacy of conceptions of the process. Such studies describe only what some writers did; they cannot be taken as normative.¹²

One cannot move easily from "is" to "ought." There is, however, one way in which purely descriptive studies can be used to establish something of a norm. The developmental study of Kellogg Hunt provides a clear illustration. The work of fourth-, eighth-, and twelfth-graders and of skilled adults was analyzed in terms of grammatical structure. The well-known result was that the average number of words per T-Unit (a main clause and all grammatically subordinate constructions that accompany it) increased steadily from one group to the next.¹³ Since
the groups varied systematically in age and maturity, it is reasonable to assume that the features of writing more associated with the writing of the older groups can in turn be associated with mature writing. The normative quality comes not from the data but from the external means of setting up the groups. Mature writers—judged to be mature by an external standard—will produce mature writing. Features common to that writing can, with some caution, be taken as measures or traits of mature writing. The external standard—in Hunt's case the age of the writers—provides the escape from circularity. One cannot assume that a given feature causes the writing to be better, but it is possible to associate the feature—T-Unit length or whatever—with better writing. Hence, with caution, one can use objective descriptions such as feature counts to establish a normative scale.

Hunt's use of the T-Unit to analyze syntactic maturity is perhaps the best-known example of the use of feature counts to analyze writing. As mentioned above, Hunt found that older writers wrote longer T-Units than did younger writers. The average length of T-Units was, from one age to the next, the best index of syntactic maturity. Hunt's analysis was anything but simple, for once he discovered that T-Units lengthened steadily, he went on to examine where the increase came. Writers can increase the length of their T-Units in two ways: they
can, first of all, simply add more subordinate clauses to their T-Units; or, second, they can lengthen the clauses that they already have. Hunt found that both of these types of expansion were important, although their relative importance changed with the writer's development. At first, increased subordination proved important, and of the types of subordination, adjective clauses were responsible for more increase than either noun or adverb clauses. As the writers got older, they lengthened their T-Units less by adding extra clauses than by expanding clauses. In other words, while the overall number of clauses remained constant, the length of the clauses continued to grow. Indeed, as Hunt notes, "an examination of the writing of superior adults revealed that they differ from average twelfth graders primarily in the length of their clauses."  

Hunt's findings have been corroborated by others. Walter Loban, for instance, in his study *Language Development: Kindergarten Through Grade Twelve* reports similar findings, although he notes that the particular skill level of the student—high or low—is as important as age in charting syntactic maturity.  

Occasionally, the T-Unit has been criticized as a measure of mature writing. Francis Christensen and Joseph Williams question the link between complex and mature styles that Hunt's work seems to suggest; they
caution that complex prose is often difficult to read. Clarity, rather than complexity, should be the measure of mature writing. James Britton presents another line of criticism in pointing out that different modes of writing produce different T-Unit counts. This second type of criticism, as Marion Crowhurst and Gene Piche suggest, may only highlight "the need for norms differentiated by mode of discourse." The fact that Hunt's T-Unit is so discussed, confirmed, and qualified attests to the importance that has been attached to it as a measure of mature writing.

Unfortunately, the T-Unit is helpful for measuring only one dimension of writing skill—syntactic maturity. One limitation of Hunt's T-Unit and of other feature counts is that they are usually a-rhetorical. Empirically, mature writers as a whole may use longer T-Units or a more sophisticated vocabulary, but the bulk figures do not explain the success that those writers have in their writing. Two essays may average approximately the same number of words per T-Unit, but one will move adroitly through its subject, while the other limps and stumbles along. (See, for instance, essays 11 and 32 examined in this study. Each averages over 20 words per T-Unit, yet the first is a remedial essay, and the second, an advanced essay.) The counts, as Braddock, Lloyd-Jones, and Schoer warn, omit "attention to the purpose and main
idea, supporting material, organization and style."\(^{20}\) It is not surprising that they went on to write that "even more urgently needed are similar analyses of rhetorical constructions."\(^{21}\) This study of writers' strategies of invention relies on such analyses.

One attempt to adapt feature counts to measuring rhetorical constructions was made by Lee Odell in an effort to measure students' growth in their ability to use the tagmemic heuristic.\(^{22}\) Odell's analysis grew out of his attempt to validate "the usefulness of the tagmemic heuristic model in teaching composition."\(^{23}\) An experimental composition class was given extensive training and experience in using the tagmemic heuristic to explore and solve problems. Odell's task at the end of the course was to find some objective way of testing whether the students had improved their problem-solving skills. Part of his solution is a clear attempt to measure and describe the intellectual strategies captured or revealed in the students' essays. Most significantly, he argues that "we can identify linguistic cues--specific features of the surface structure of written or spoken language--that will help us determine what intellectual processes a writer is using."\(^{24}\) In other words, the surface structure of the language will reveal the mental strategies working at the deep-structure level. Odell's classification of intellectual processes is based on the
tagmemic view of what is involved in understanding a subject. According to the tagmemic epistemology, for example, contrast is important because a unit can be adequately understood only if one understands how it differs from other units. To chart contrast, Odell directs his scorers to "record the number of times the writers of these essays attempt to say what something is not." The instances of contrast are then measured by counting (1) the number of connectors signifying contrast (e.g., or, but, although); (2) the comparative and superlative forms of adjectives and adverbs; (3) negatives; and (4) verbs from a list "selected somewhat arbitrarily from the entries under contrast with and differ in Roget's Thesaurus." The assumption is simple: the higher the frequency of these words, the greater the degree of contrast which the writer has used in exploring the subject.

The significance of this part of Odell's work rests in his attempt to measure objectively the thought strategies embedded in the essays. It was a difficult task. He says, "An essay is the product of a very complex set of intellectual operations, and as an English teacher I wanted the scoring to reflect this complexity, to account for as many of these operations as possible." Achieving objectivity and accounting for that complexity are often competing goals; Odell acknowledges that his is
He later writes that "in any research that entails scoring essays for qualities other than spelling, punctuation, etc., we will probably have to tolerate a degree of uncertainty." ³⁰

In recording the intellectual processes, Odell sought his cues at the surface level of the text, hoping to avoid the necessity of "making judgments about meaning," ³¹ judgments which would introduce a degree of subjectivity into his study. To avoid those judgments, Odell developed a rather sophisticated feature count that pointed to the underlying rhetorical strategies of the writers in the essays. Relying on a catalogue of surface features to point to the intellectual processes permits objectivity, but it does so only at a great price. After all, the intellectual processes that Odell sought to measure were at their very core concerned with meaning. Where meaning is the final target, it seems likely that any procedure which ignores meaning will miss the mark. Often there simply are, Odell admits, "no reasonably reliable linguistic cues" ³² to what may be happening in a text. It is possible, for instance, to devise a fairly reliable method for identifying descriptive passages in a text, but determining the purpose to which the author is using the description may require interpreting the writer's intentions. The
description could be used to show how one object differs from a second or how the two are similar. Yet if the author does not, in so many words, say whether contrast or comparison is being used, the reader must decide on his or her own. Often comparison may be mixed with contrast. Consider two objects, one red, the other blue; the two may suggest contrast—they are perceptually different, or comparison—both are bright and vivid, and both may be associated patriotically with the American flag. Deciding what use is intended by the author will inevitably require an interpretation by the reader which will rely on meaning and a knowledge of the world at large rather than on simple linguistic surface features. Odell admits that "one's sense of the meaning of a given statement must, finally, be the basis for determining what intellectual strategies have been used"; it would seem that much might be gained by depending from the start on meaning to guide the analysis of the text. In a later essay, Odell seems to use the linguistic cues primarily as initial guides for discovering data which the teacher/researcher will then have to interpret. Doing so is almost an acknowledgement that a method which ignores meaning and relies instead on surface-level features can never account fully for the intellectual strategies revealed within a text. Odell's study is an
important advance, but it never completely overcomes the limitation of a-rhetorical counts that examine only the surface level of writing.

One other limitation of Odell's study is that, like most feature counts, it examines various aspects of a text--types of words and grammatical structures that represent intellectual processes--in isolation. The counts dissect the essay into its parts. But when one hopes to examine how the parts work together, how they function in the overall essay, such an approach that works by dissection offers only a limited potential.

To use an example of another feature count, suppose that one wanted to examine the variety of sentence lengths in an essay. Most textbooks will suggest that too many lengthy clauses and sentences can produce a monotonous and difficult style. Shorter sentences offer variety and, when placed after a series of lengthy sentences, one method of emphasizing an important idea. To examine the sentence variety of an essay, one would need to supplement words per T-Unit average with a count of the number of sentences of various lengths. But even that approach would not answer all questions. For instance, it would be important to know whether all the shorter sentences were grouped together or whether they were interspersed among longer sentences (either strategy could be effective depending on the writer's purposes). To do that type of
study, one would have to examine the sentences in sequence, as they work together in the essay. Examining the features in isolation—as when one computes the mean or range—obscures this important dimension of sentence variety.

Examining the sort of rhetorical features that Braddock, Lloyd-Jones, and Schoer suggest researchers study can, like a study of sentence length, proceed in either of two ways. On the one hand, one could construct a set of rhetorical categories, go through the text counting the various times each category appears, and then total the results. One could examine the "levels of generality" of key terms and arrange the less inclusive terms under the broader concepts. Such an approach might offer some important information, such as how varied the writer's diction or concepts are, whether the writer has an abundance of generalizations but a paucity of specific details. In general, this first type of approach abstracts the relevant features—in this case rhetorical ones—from the text and treats their relationship on some external standard.

A second approach is to treat those features as they appear in the text, preserving their internal relationships. If one is studying the information in an essay one could, as Bonnie Meyer suggests, "identify the function of information in the text: classify[ing]"
information serving the same function with the same label." One then would work through the text, sentence-by-sentence, analyzing the hierarchical structure of the essay, setting subordinate units under their superordinate heads. This second type of analysis would not abstract the relevant features from their context in the essay, but would instead examine how those features function together in the structure or system of the essay.

Doubtless much can be learned by studying various features of a text or essay in isolation; but it is important to recognize that there are dimensions of writing that cannot be accounted for except by an entirely different approach, an approach that examines how particular parts of the essay all function together in expressing the writer's thoughts and ideas.

Feature counts limit themselves to the surface-level of writing. When the attempt is to use those counts to discuss dimensions of writing that do not go beyond the surface, there is much that a feature count can tell us. Hunt's study, for instance, is a study of the grammatical structures of writing; thus his findings chart directly the dimensions of writing that he is attempting to examine or discuss. The number of words per T-Unit can be figured by looking only at the surface of an essay, counting the words and the main clauses and then dividing the
former by the latter. One does not have to interpret the writer's intentions or purposes. Other dimensions of writing, however, do require such interpretation, and while there may be surface-level cues to those aspects, there often may be no cues. The absence or inconsistency of these cues does not mean that these other rhetorical dimensions should not be studied; rather, it simply means that they must be studied in other ways.

Francis Christensen's work on generative rhetoric seems to have been developed by Christensen to help writers, but the principle of the cumulative sentence can be useful to researchers who are examining prose that has already been written. In particular, Christensen's analysis examines each sentence in relationship to the ones around it. A closer look at Christensen's method of analysis will suggest how an analysis of the patterns of development in essays can best proceed.

Christensen's approach to rhetoric is based on an appreciation for the rhetorical contribution each sentence or part of a sentence makes to the developing text. While grammatical clues, particularly parallel structure, can provide assistance, it is meaning that finally determines how a paragraph or sentence is analyzed. Christensen defines a paragraph as "a sequence of structurally related sentences," "a group of sentences related to one another by coordination and subordination." The
Coordination or subordination is rhetorical, not grammatical. In his analysis, Christensen proceeds sentence-by-sentence through a paragraph, charting the coordinate and subordinate relationships of each sentence to the ones before and after it. This syntagmatic analysis finally yields an outline of the paragraph, as in the example below that Christensen gives of a paragraph from Bronowski's *The Common Sense of Science*:

1 The process of learning is essential to our lives.
2 All higher animals seek it deliberately.
3 They are inquisitive and they experiment.
4 An experiment is a sort of harmless trial run of some action which we shall have to make in the real world; and this, whether it is made in the laboratory by scientists or by fox-cubs outside their earth.
5 The scientist experiments and the cub plays; both are learning to correct errors of judgment in a setting in which errors are not fatal.
6 Perhaps this is what gives them both their air of happiness and freedom in these activities.

The topic sentence (or "top sentence" as Christensen refers to it) is numbered "1." In the paragraph above, all the other sentences are, directly or indirectly, rhetorically subordinate to it. In this example, none of the sentences are rhetorically coordinate with each other, although Christensen's outline does mark the coordination between the two independent clauses at level 5.
Christensen's method has been a productive one for both the critic and the teacher. Michael Grady and later Frank D'Angelo have used Christensen's generative analysis to examine the structure of essays. Christensen's analysis of structure, particularly as that analysis is used by D'Angelo, would seem to suggest that the most general statement is always the dominant one. For instance, in his analysis of a news article by Carl Leubsdorf, "Contrasts Divide Goldwater Race and McGovern's," D'Angelo provides the following analysis of the first two sentences:

1 Republicans hope, and many Democrats fear, that Democratic presidential nominee George McGovern is a Barry Goldwater of the left, an extremist doomed to defeat so overwhelming he will carry much of his party with him.

2 Parallels do exist with Goldwater, the conservative nominee routed in 1964 by Lyndon B. Johnson, but the contrasts appear to be far more striking as McGovern sets out to unify the Democrats to challenge President Nixon in November. 39

D'Angelo explains his analysis this way:

As a macroparagraph, this essay is organized in much the same way as the 'cumulative' paragraph, and it exemplifies the same structural principles. . . . The first sentence is the lead sentence; it acts as the organizing sentence of the entire discourse. The second sentence, which constitutes a new paragraph, is subordinate to the first. 40
Yet as the title of the essay suggests, it is actually the second sentence that organizes the essay, for it is contrast and not comparison that more accurately expresses the author's controlling idea. The first sentence provides context or setting, and while context is important, it is also important that it not be given more prominence than it deserves.

Discourse may be structured hierarchically, but as Willis Pitkin argues, it is not levels of semantic generality that determine the hierarchy but "levels of functional inclusiveness." What role a particular sentence fills in the logical, argumentative structure is what determines its positions in the hierarchy, not its semantic generality or its mere sequential position. The analysis of prose depends finally on one's rhetorical judgment of how the argument of the essay moves.

One surface-level clue that Christensen does rely upon in making that judgment is parallelism. D'Angelo is following that lead when he offers the following guidelines:

The reader assumes provisionally that the opening of the essay is the lead sentence. Then he proceeds, sentence by sentence, through the whole discourse, searching for similarities and differences. If the second sentence is like the first, then it is set down as coordinate and given the same number as the first sentence. If the second sentence differs from the first, then it is indented as being subordinate to the first, and it is given the number 2. If the
third sentence differs from the second, it too is indented and given the next number, but if it is coordinate to the previous sentence, then it is given the same number. 43

Unfortunately, such simple procedures are misleading, for they underestimate the complex and varied structure of natural prose. Sentence parallelism is one clue to the relationships between or among sentences, but there is no reason why two sentences with different syntactic structures cannot both be functioning at the same level of the discourse hierarchy. Nor can we rely completely on what D'Angelo refers to as grammatical subordination, as in "the use of a pronoun in one sentence to refer to a noun in the previous sentence." 44 If the thesis statement occurs at the end of a paragraph, it is quite possible, perhaps even probable, that the sentence may contain a pronoun with an antecedent in an earlier, preparatory sentence. Clearly, the thesis statement should not be analyzed as subordinate merely because of a cohesive link between a pronoun and its antecedent.

One major limitation of Christensen's method is that it is not consistently based on the rhetorical function of the sentences. When paragraphs or essays move regularly from general to specific, the analysis may work fine; but when writing draws on more varied strategies than the general-to-specific movement, Christensen's approach can be misleading. Christensen, admittedly,
never states explicitly what types of coordination and subordination there might be, but from the examples he cites, the most obvious interpretation of those relationships is in terms of the relative abstractness or concreteness of the units. Such an interpretation probably explains at least some of the objections to the Christensen system raised by Sabina Thorne Johnson and Arnold Tibbetts. Narrative and descriptive writing may permit writers to explore their subjects by adding layers of concreteness; argumentative, expository writing, however, often demands that writers employ other types of probes and relationships in exploring their ideas. By implication, Johnson and Tibbets are accusing Christensen's of being only a one- or two-mode rhetoric, able to treat narration and description, but not argumentative or expository prose.

Christensen's economical use of the cumulative sentence principle to treat the paragraph and the essay does offer a teacher or a student a clear, familiar explanation for several levels of the writing task, and it is the generative power of the approach which Christensen seemed to prize:

The teacher can, with perfect naturalness, suggest the addition of subordinate sentences to clarify and of coordinate sentences to emphasize or to enumerate. With these additions the writer is not padding; he is putting
himself imaginatively in the reader's place and anticipating his questions and resi-
ances. 46

Offering the student a method which can be used to produce, examine, and then revise writing is perhaps the most that any pedagogical approach can do.

The simplicity of Christensen's approach, however, limits its usefulness for the researcher or critic, and for the writer—primarily because the analysis does not offer enough explanation or description. Coordination and subordination are broad categories for more specific relations; and as Willis Pitkin emphasizes, "in analyzing a given passage" it is these "specific relations that we are interested in." 47 It is on this ground that Richard Larson faults Christensen's method of analysis, which he says "does not enable the reader to identify as specifically as he might the contribution that each sentence makes to the paragraph." 48 While much might be gained by counting or measuring the number of coordinate or subordinate relationships, one would probably learn even more if an inventory were taken of all the various, more specific relations. It is those specific relations which more closely identify the intellectual processes embedded in the writing, the writer's inventive strategies.

Larson argues that examining prose for these roles or relationships permits one to focus on "the movements
of mind that the writer invites the reader to make with the writer in reading his piece, to the ways one idea leads into another." These "movements of mind" in the final essays, I suggest, may be viewed as the strategies of invention that the writer has used in developing the essay. Larson suggests that these patterns can help a reader later when he or she becomes a writer:

In some essays the sequence controlling the steps by which the piece unfolds may become, in the hands of a reader or student, a 'plan' for the expanding of a body of data, a feeling, or an idea into an essay--that is, a heuristic for rhetorical invention.50 Larson may be right that "the steps by which the piece unfolds may become . . . a heuristic for rhetorical invention," but the point that I want to stress is the connection he makes between the sentence-by-sentence analysis of prose and a writer's inventive strategies. Such an approach, I am arguing, offers a direct method for examining a writer's strategies of invention as they appear in the finished essay, whether the writer was aware of using the strategies or not. Analyzing the essays in this manner is a direct means of describing the particular features of an essay which contribute to the writer's development of his or her ideas. Like the feature counts discussed earlier, the analysis will focus on specific parts of an essay; but because the
analysis examines the function of the sentences as they work together, the analysis will preserve the overall structure of the essay. In other words, the analysis will work, not merely by dissecting the essay into its parts, but by examining how those parts together form a whole. And to return to the theme of the first part of this chapter, that type of description can provide the basis for explaining the strengths and weaknesses of individual writers' strategies of development. The three groups of essays--remedial, average, and advanced--can be compared. The next chapter discusses in detail the sets of relationships which I used in analyzing the thirty student essays. My argument is that analyzing the essays sentence-by-sentence and labeling the sentences according to the contributions they make to the argument of the essay will produce an outline of the content structure of the essay, an outline that will indicate how each sentence leads to the next. This outline in turn may be used for comparing the different inventive strategies of the writers in their essays--the final purpose of this study.
CHAPTER II: NOTES


3 Cooper, p. 12.


5 Diederich, p. 55.


7 See, for instance, Max Morenberg, Donald Daiker, and Andrew Kerek, "Sentence Combining at the College Level," *Research in the Teaching of English*, 12 (1978), 245-256.


9 Lloyd-Jones, pp. 47-60.

10 Lloyd-Jones, p. 60.

11 Braddock, Lloyd-Jones, and Schoer, p. 16.


14 Hunt, p. 141.

15 Two of the most recent researchers to do so are Marion Crowhurst and Gene L. Piche, "Audience and Mode of Discourse Effects on Syntactic Complexity in Writing at Two Grade Levels," Research in the Teaching of English, 13 (1979), 101-109. See the additional references there.


20 Braddock, Lloyd-Jones, and Schoer, p. 17.

21 Braddock, Lloyd-Jones, and Schoer, p. 18; their emphasis.


23 Odell, "Discovery Procedures," title page.


26 Odell, "Discovery Procedures," p. 74.
27 Odell, "Discovery Procedures," pp. 75-76.
28 Odell, "Discovery Procedures," p. 70.
29 Odell, "Discovery Procedures," p. 70.
35 Christensen illustrates the "generative rhetoric" by using his method of outlining and analyzing prose to discuss some samples of already written prose (Christensen and Christensen, Notes Toward A New Rhetoric). Michael Grady ("A Conceptual Rhetoric of the Composition," College Composition and Communication, 22 [1971], 348-354) and Frank D'Angelo ("A Generative Rhetoric of the Essay," College Composition and Communication, 25 [1974], 388-396) use Christensen's approach to examine finished prose.
36 Christensen and Christensen, p. 79.
37 Christensen and Christensen, p. 82.
38 Christensen and Christensen, p. 102.
40 D'Angelo, A Conceptual Theory, pp. 67-68.
42 Christensen and Christensen, pp. 82-83.
43 D'Angelo, A Conceptual Theory, p. 62.
44 D'Angelo, A Conceptual Theory, p. 63.

46 Christensen and Christensen, pp. 85-86.


50 Larson, "Invention Once More," p. 671.
CHAPTER III

METHOD FOR ANALYZING THE PATTERNS OF
DEVELOPMENT IN STUDENT ESSAYS

My goal in this study was to examine the topics of invention, the patterns of development used by the three groups of student writers to share their thoughts with their readers. Of course, the actual process that the writer follows in examining, analyzing, and developing a subject is usually unavailable for study. What a critic does have is the essay itself—the product. This study examines the topics and patterns of development that appear in the final product. My aim was to see how those topics or patterns of argument differed from one group of writers to the next.

My basic approach in this study of student essays was to label the contribution or contributions each sentence and larger unit made to the argument and development of the essay. I sought to identify a writer's strategy for each sentence and paragraph. These strategies, I want to suggest, may be seen as topics. Walter Ong, in discussing how the topics or commonplaces assisted a speaker, argues that they helped the orator produce a continuous flow of
speech. "The oral performer," Ong writes, "fears having to pause while composing." Usually, "the writer need have no such fear," for the reader cannot see the false starts and stops, the process the writer followed in generating the written product. The final essay, if it is successful, will offer a continuous line of discussion or argument. Analyzing that prose for the strategies and patterns of development becomes a means of examining the topics that the writer used in the final version of the essay.

What these strategies or topics will suggest for a writer or a reader is the relationship the next unit or passage will have to what has come before. The topics are relational; that is, they identify how various units of an essay are related, how they function together. Because they are relational, they can assist the writer, not just in generating thoughts, but also in organizing and arranging them into coherent patterns. The topic of comparison, for instance, may take the form of a brief analogy: "To judge the person by the clothes he is wearing is to judge the product by the cardboard box it comes in." At other times, however, comparison may extend over several paragraphs, linking the major divisions of the essay (see, for example, paragraphs one through four and five through eight of essay 23). In the
case of analogy, comparison is functioning within a sentence; the relationship is thus primarily an intra-sentence one. In the other case, where the comparison extends over several sentences and paragraphs, the topic functions on the inter-sentence and the inter-paragraph level.

When analyzing an essay sentence-by-sentence, one has to ask two questions: how is a particular sentence related to the earlier discussion, and what new contribution does it make on its own. Richard Larson describes the distinction this way:

Besides having its own semantic content, i.e., besides saying, asking, or commanding something, each sentence in any paragraph accomplishes—or should accomplish—an identifiable task, a piece of work, in cooperation with the sentences that surround it.6

A sample paragraph for analysis may clarify this distinction:

(1) The object of the game is to get a ball into a goal which is about 8 feet wide and 6' high. (2) The ball is similar to a basketball except that it is all leather and is covered by black and white squares. (3) The field is approximately the size of a football field however it is a little shorter and thinner. (4) The ball may be kicked with the side of the foot or knocked in with any portion of the body except the hands or arms. (17.5-8)

The first sentence is the topic sentence of the paragraph.
The second sentence could perhaps follow more directly on the discussion of the purpose or goal of soccer, but the movement is easy enough to follow: the paragraph moves from whole to parts, from discussing the overall goal of soccer to describing several aspects of the game—first the ball, then the field, and finally the manner of kicking or knocking the ball. In analyzing the paragraph, it is important to identify the division into parts as the major topic—both generative and organizational—of the paragraph. Yet the inter-sentence topic division accounts for only the relationship among the sentences (more specifically, the relationship between sentence one and the remainder of the paragraph); it fails to explain the internal contribution of the individual sentences. Sentence two, for instance, describes a soccer ball by comparing and contrasting it to a basketball. It is important that both the inter-sentence topic of division and the particular intra-sentence topics, such as comparison-contrast, be identified in explaining or describing how this paragraph works.

Describing inter-sentence relationships provides a description of the discourse hierarchy or structure of the essays. Not all parts of an essay are equally important; there are main ideas, and there are supporting ideas. The traditional method of outlining an essay
reveals this dimension of discourse: the main ideas of an essay are marked by Roman numerals, subordinate ideas by successively smaller notations. Ideas expressed in units of equal importance are arranged or related by coordination. The ideas or units that support or elaborate these higher units are rhetorically subordinate to them. The main ideas of an essay may be described as occurring at the top of the discourse hierarchy, the subordinate ideas appearing further down in the structure of the essay. As Willis Pitkin expressed it, "units are embedded within or added to larger units embedded within or added to still larger units." Francis Christensen's method of describing the organization or prose is based on the same understanding.

Most traditional discussions of this hierarchical dimension of writing usually provide no systematic discussion of these hierarchical relationships apart from the coordinate-subordinate distinction. The simplicity of such an approach is also a limitation, for it does not offer enough analysis or explanation. For instance, an analysis of the paragraph above (p. 51) which only indicated that the first sentence was the head or topic sentence of the discourse hierarchy and that all the other sentences were subordinate would not explain how the paragraph was developed. In particular, it would not
explain the types of rhetorical subordination. Coordination and subordination are broad categories for more specific relations; and, as Pitkin argues, "in analyzing a given passage" it is the "specific relations" that "we are interested in." While much might be gained by counting the number of coordinate or subordinate relationships, one would learn even more by inventoring the more specific relations and strategies, for such an inventory would provide a more detailed description of the particular patterns of development a writer followed. The topics I used in analyzing the students' essays provide a direct means of doing just that.

My list of topics was arrived at inductively; that is, I chose topics that permitted me to identify how, sentence-by-sentence, the ideas were developed in the essays. The particular topics I used are not original. The work of Frank D'Angelo, Joseph Grimes, Richard Larson, Willis Pitkin, William Stalter, and Ross Winterowd in particular contributed to an initial working list. In analyzing the student writing, I found, however, that all the other systems included topics or strategies which the students I examined did not use, or they failed to offer topics or labels for some of the strategies which the students did use. To account for the patterns of development that I did find, I used the following list of topics:
Inventive Strategies or Topics

1. Categorization-Description
2. Support
3. Negation
4. Qualification
5. Cause-Effect
6. Division
7. Example
8. Context
9. Comparison-Contrast
10. Process
11. Explanation
12. Summary-Transition
13. Comment
14. Question-Answer

The following section explains the individual topics. For each, I provide a brief descriptive definition together with examples from the student essays. I follow Mina Shaughnessy's precedent of not editing the student writing. However, when an example seemed likely to confuse, I have added, in brackets, whatever information was needed to clarify the writer's meaning. Although identifying the particular topics for a sentence depends finally upon the meaning and function of the sentence in the essay, I suggest the surface-level cues that often accompany and signal the various topics. Perhaps the most helpful of these cues are the transition words and phrases—however, for example, etc.—which indicate for the reader the direction in which the writer is moving. For particular topics, other cues often appear. For instance, the strategy that I identify as process will often be expressed through the verb of a sentence. Some
topics tend to appear at particular locations in an essay. The opening paragraph, for instance, often presents the context. In order to highlight the surface features of an example, I have regularly underlined the appropriate words in the examples from the student essays. The underlining is always my addition to the examples. (I also use underlining to distinguish the topic as a label from the strategy of invention that the topic labels.) The final feature of the topics that I discuss is whether, in the corpus of essays I examined, the topics functioned primarily as intra-sentence or as inter-sentence and inter-paragraph strategies of development. Because it is possible for a sentence to fill more than one role, a sentence may receive more than one topic label. In the examples of student sentences given in the following discussion, I have given only the label for the topic which is being discussed at that moment.

The first of the topics listed, categorization-description, labels the strategy of placing a subject in a larger class in order to identify it. With description, the larger class identifies merely one of the attributes belonging to the subject; with categorization, that attribute becomes central and definitive. When one student writes that "cotton denim has always been recognized as a durable material" (20.8), he is listing only one of many characteristics of denim, though probably an
important one. On the other hand, the student who argues that "the only way students can . . . possibly be graded, in this day and age, is by the ABCD method" (13.2) is making a much more basic link. The first student is describing; the second, categorizing. Of course, at times it may be difficult to draw such a clear line between the two, and in those cases I have used the dual label. Frequently, the thesis statement of an essay will be a categorization. A writer may introduce or state the controlling idea of an essay along the traditional lines of predication; some relationship will be asserted to hold for the subject of the discussion.

There are no lexical signals usually associated with categorization-description, although the syntactic pattern subject-verb-complement will at times help to identify the topic. The easiest form of description to identify is that which occurs as a descriptive adjective: "When the CBS show began, Edith was a silly, scatter-brained, American housewife" (34.10). Other forms, however, do appear: "Another infamous characteristic of this city is the legendary coldness and aloofness of its people" (38.2). In this sentence, cold and aloof have been nominalized. Characteristic adds another clue to how the sentence should be labeled, since it suggests that
the second half of the sentence will offer an attribute or description.

In the essays examined in this study, **categorization-description** functioned almost exclusively as an intra-sentence topic. The thesis statement of an essay might be expressed as a **categorization**, but that **categorization** usually did not determine how the remainder of the essay was developed and structured. For instance, the thesis statement mentioned above—"the only way students . . . can possibly be graded, in this day and age, is by the ABCD method" (13.2)—does not entail a particular strategy or pattern of development. The writer could give examples, examine cause-effect relationships, or compare and contrast. The **categorization** does not suggest a particular approach. Thus this topic was not very important for analyzing the overall structure or hierarchy of an essay.

The next topic, **support**, covers the relationship between one head or main idea and the subordinate units that reinforce its claims. Writing on the subject of grades, one student offers this thesis: "Our present ABCDE grading system is a burden to students" (23.4). In the following paragraph, the writer offers this support or evidence for that assertion: "Students often try too hard to achieve that high mark" (23.8). The remainder of the paragraph then lists the sometimes
harmful effects of this attempt to achieve more than one is capable of achieving.

The **support** topic is signaled in a variety of ways; unfortunately, few of these markers belong exclusively to this topic. When a conclusion follows its support or evidence, the presence of **thus** or **therefore** can be taken as an indication that the support has come before. The major support statements that come at the top of the discourse hierarchy are usually the easiest to recognize. This sentence comes at the end of an introductory paragraph: "Swimming, for one, is an excellent sport because one can swim year round, participate at any age and every muscle in the body is used" (26.8). The complement of the sentence, with its three subdivisions, previews the major support sections of the essay. **Reason, because, and similar words** can also signal **support**, although they mark other relationships as well. What is important is the underlying semantic relationship, not the surface cues. Frequently, there is no transition marker. For instance, in the example of support in the paragraph above ("Our present ABCDE grading system is a burden to students. . . . Students often try too hard to achieve that high mark 23.4 and 8"), there is no transition word or phrase. Readers have to rely on their knowledge of both the semantic relations that hold between words
(burden and try too hard) and the general relationships that exist in the world outside the writing. In short, the readers must infer that trying too hard to achieve a high grade can become a psychological burden.

The support topic is obviously one of the more important ones in academic writing where a critical reader will be likely to expect that assertions be "supported" by evidence and reasoning. Writers can use this topic to develop the major points of an argument or discussion, the premises of the essay; but the topic may also appear further down in the discourse hierarchy. When the topic does govern the important arguments of the essay, the support becomes a major inter-sentence topic.

The third topic, negation, is in some ways the opposite of support. Where support offers reasons or evidence for an assertion, negation denies that a particular statement or proposition holds. In its simplest version, negation takes the form of denial: "That is absolutely not true!" (10.8) The negation can be joined with the assertion that is being denied: "However, this casual attire (even though some jeans are extremely dressy) does not, I believe, reflect a casual attitude toward society" (30.7). When the negation itself is supported—that is, when the writer explains why the denial is being made—we have a case of refutation. In short, negation coupled with support produces refutation. Often the
refutation is of an alternate or contrasting hypothesis. One writer has been discussing her success on a French test in spite of her having missed a week of classes: "You may say it is because I'm exceptionally gifted, in that field, but I know, because I know myself, that I was able to do this because I did it with affection" (33.29). The first half of the sentence acknowledges a possible alternative explanation that the writer apparently believes may have occurred to the reader, but the second half of the sentence refutes that line of reasoning by asserting that the writer is aware of her own motivation. This acknowledgement of another possible interpretation is important for marking a writer's awareness of an audience who may not share the writer's perspective.

In general, negation is rather easy to recognize because of the presence of some form of negation. Occasionally, however, the clue will be less obvious: "In pass-fail systems, there would be very few students who would even attempt to do above average work" (32.25). Few and even provide clues of the denial that is being made.

When a writer couples negation with support to produce an extended refutation of some alternative view or interpretation, negation becomes an important intersentence and inter-paragraph topic. Indeed, the
refutation section of a classical oration is precisely this strategy of argument.

**Qualification**, the next topic, marks a change in scope of an argument, either the narrowing or expanding of a claim. The topic marks a writer's efforts to establish the boundaries for an argument, to delineate what is and is not being claimed. The qualification may involve a concession to a reader; one writer has been arguing that an assailant will usually flee if challenged by a bystander who is willing to get involved: "Unfortunately, in the case of a cornered mugger or an insane individual, this does not always hold true" (38.21). This qualification by introducing other types of criminals would seem to mark a recognition by the writer that there are some exceptions to the previous generalization that she has just made. The writer may fear that, were these exceptions not acknowledged, a critical reader would reject the argument. With other cases of **qualification**, the writer moves in the opposite direction, apparently emboldened to stretch a claim further. The claim may be intensified. In discussing Edith Bunker, the main female character in the television series "All in the Family," a student writes, "We see today that she is not totally dependent on her husband, indeed it is Edith herself who is the backbone of the family" (34.14). The
second main clause strengthens the writer's assertion. In other cases, the change is a more simple extension of the claim. One writer who has just presented a series of illustrations of the poor image of women presented on television follows that series of examples with this extension: "Many other television series, as well as movies, represent women in the role of the traditional housewife" (25.13). The opening phrases extend the claim that has been established by the earlier illustration.

Qualification is usually rather easy to recognize, although the surface clues vary. At times the reader will have to rely on the content words to recognize the change in the scope of the claim; from the examples in the previous paragraph, "this does not always hold true" and "many other television series, as well as movies" indicate the change of scope. Giving a concession the full prominence of an independent clause is apparently felt by many writers to be conceding too much. The strategy of grammatically subordinating the qualification seems to follow the common textbook advice of putting the main idea in an independent clause, and a less important idea in a dependent clause. While and although are common subordinate links for this type of qualification: "but a soccer player, while he may be the key figure in
a play or may score a brilliant point, depends on his teammates throughout the game" (36.14). When the writer is expanding the scope of a claim, the extension requires no such rhetorical or grammatical subordination, since it strengthens the writer's claims and stance. This type of qualification may be signaled by such words as indeed or especially.

Like negation, qualification permits a writer to acknowledge added perspectives; indeed, when the qualification becomes so major an inter-sentence and inter-paragraph topic that it takes up an entire paragraph or more of the essay, the writer may seem to be changing, shifting, or adapting his or her thoughts. The topic thus can become a means of allowing the writer's thesis to grow or evolve. In essay 24, for example, the writer introduces this tentative thesis about the portrayal of women on television: "Women seem more and more to be placed in a position of inferiority, dependent, and outright stupidity" (24.3). The writer then introduces a qualification: "Taking a completely negative view of the portrayal of women is not, however, entirely fair" (24.4). That qualification is expanded with an example of its own, and by the end of the essay the writer has managed to present a more balanced discussion than the original thesis might have suggested would be offered.
The next topic, cause-effect, is one of the more complex. I made no attempt to distinguish among most of the various types of causes—formal, material, contributing, necessary, etc. A typical instance is one like the following where a student uses a cause-effect analysis to argue for retaining letter grades for evaluating students: "Grades can be the means for motivating students to work harder and get more out of their work" (32.6). Here the writer indicates that grades are a strong contributing cause in students' performing their best. I used this topic to label a variety of relationships where strict physical causality seems not to apply. This sentence is typical of many in the discussion of the popularity of jeans: "Many students wear jeans today in order to conform with their peers" (30.4). "In order to" identifies the link between wearing jeans and the desire to "conform with their peers." It would perhaps be more accurate to say that this desire to conform is the purpose for wearing jeans, not the cause. The association, however, can be paraphrased using because, a standard signal word for cause-effect relationships: Many students wear jeans today because they desire to conform with their peers. Because the relationship is so similar to what has traditionally been labeled formal cause, I have used the cause-effect topic for this association.
There are a number of signal words for the cause-effect relationship, such as the conjunctions because, since, and for. The relationship may be expressed by the verb of a sentence. In discussing the failure of witnesses to report crimes, a student writes, "This will certainly cause an increase in the number and frequency of crimes committed" (38.10). With the variety of markers available, the cause-effect relationship is well signaled, but occasionally a writer will leave the relationship less clearly marked: "As the women's movement gains momentum and people become aware of the potential of women in society, public perceptions of the woman as an individual are changing" (34.4). The compound subordinate clause at the beginning of the sentence suggests the reasons for the change in "public perceptions." Normally, the cause is thought of as antecedent to the consequent, but here the relationship is signaled by as, a conjunction that in isolation we would expect to mark simultaneity. From the context, it is clear that the writer intends to suggest a cause-effect relation.

The cause-effect topic can function on both the intra-sentence and the inter-sentence levels. Many students attempting to explain why bystanders do not get involved in fighting crime chose a cause-effect analysis (see essays 28, 29, 38, and 39). In those essays,
cause-effect functioned as the major inter-sentence and inter-paragraph topic.

In its purest form, division, the next topic, becomes a classification of parts, but the exhaustive breakdown into classes normally associated with classification rarely appears in the student essays. To label the student writing more accurately, I have chosen the broader term division. Frequently, the division remains rather incomplete. In discussing the role or image of women on television, one student introduces a paragraph with this sentence: "Another avenue of television programming that should be explored are the so-called 'jiggle' shows" (24.27). The essay, however, never offers a systematic statement of the other "avenues of television programming" that the paper will discuss. The most common division that does offer a systematic statement is the one found at the beginning of an essay as an attempt to preview the major divisions that the essay will follow: "Football is appealing in many ways. It cuts across generations, has unexpected twists, a fast pace, and an appeal to our natural instincts" (27.2-3). This type of sentence comes most often at the end of the introductory paragraph, frequently as part of the thesis statement (see essays 22, 25, 26, 27, 32, 35, and 39).
I found no recurring surface features that marked division. Content words occasionally helped in identifying the relationship. "Avenues of television programming" and "in many ways" from the above paragraph are examples of such markers. One would expect the individual parts of the division to have similar functions; consequently, parallelism and coordination may at times be relied upon. In the example of the four ways in which football is appealing, the writer offers four coordinate members, although the parallelism is faulty: "It cuts across generations, has unexpected twists, a fast pace, and an appeal to our natural instincts" (27.2-3). That coordination is repeated in the overall essay, since each of the four subdivisions receives a separate paragraph of discussion.

In essays like the one on football, division becomes a major inter-sentence or inter-paragraph topic. It identifies both the relationship among the individual paragraphs of the body and the relationship between those paragraphs and the thesis statement which functions as their superordinate head. In those cases, division plays a major role in organizing and controlling the development of an entire essay.

In offering an example, the next topic or strategy of development, a writer moves from the general to the
specific, from the abstract to the concrete. Frequently, that movement stops short of providing a full-fledged illustration:

In this day and age where else does one find people of all ages coming together to enjoy an event. A football game is a place for a teenager and a senior citizen can talk about the game, or football in general, and actually communicate. (27.4-5)

The second sentence gives a somewhat more concrete statement of the first, although it stops short of giving the details and specifics of a particular football game or of a particular teenager and senior citizen. Example is thus a relative term used to mark or label a movement from general to specific that illustrates. Because more than two levels of general-specific are possible, an example may appear within an example. For instance, one writer cites the "Mary Tyler Moore Show" as an example of a television series that portrays women in second-class roles. Several sentences later the writer adds these specific examples of the second-class roles: "But Mary still fixes her boss coffee and runs to him whenever she has a problem" (25.20).

The students examined in this study signaled their examples with a variety of markers: for example, for instance, for one, such as. When no signal is given, the reader must rely on the more concrete details of the
example to recognize that the writer is shifting to a particularization or illustration: "To see what I mean all one has to do is remember the Ohio-State Michigan game lost last fall. Think of when Ohio State had the ball inside the ten yardline and fumbled" (27.10-11).

Example is a rather flexible topic, for it can be employed in several ways. The writer can offer one example or many. The example also may be presented in a brief detail within a single sentence: "Some sports, such as track and field, lend themselves to individual glory and achievement" (36.14). In other instances, the example may be expanded to cover several sentences or paragraphs. The author of essay 33, for instance, gives an extended example in paragraph five which is explained by paragraphs two through four and six. In such a case, example becomes an important inter-sentence and inter-paragraph topic.

Where an example involves a move from the general to the specific, context, the next topic, often moves in the other direction. Context provides background information to orient the reader. That information can be of two kinds. The first is often referred to as setting and gives the spatial or temporal background of an event: "Since the beginning of civilization, man has had to deal with the problem of crime" (29.1). The second type of
context could perhaps best be suggested by the label *situation*. It is the political climate of the women's movement that provides the important context in the following opening sentence: "With the advent of E.R.A., there has been more concern than ever expressed over the role of women in television" (24.1).

I found no transition words or phrases that regularly mark this topic, but its position frequently was a clue. As in the examples above, the context provides a useful opening strategy for an essay. Often the context is stated in the most general terms of the essay, providing a framing statement for the essay as a whole. These broad content words, like "since the beginning of civilization," are important clues.

In the student essays examined in this study, context functioned primarily as a brief intra-sentence strategy. With the exception of the opening paragraphs of essays 21 and 29, context never controlled the development of entire paragraphs.

The next topic, *comparison-contrast*, is one of the most complex. I have used the dual term to cover those instances where both similarities and differences are important. *Comparison* is used alone when the writer is only focusing on similarities. The comparison may appear in the form of a brief analogy where the writer singles
out one similarity from two otherwise dissimilar subjects: "To judge the person by the clothes he is wearing is to judge the product by the cardboard box it comes in" (20.26). Far more common in the essays is contrast where the differences are what is important: "Increasingly one sees strong intelligent, talented women on television. No longer are they shown as defenseless, confused creatures" (34.5 and 6). One of the most important uses of contrast is to present an alternate argument that the writer then refutes. The alternative may be stated in more or less neutral terms:

One topic which seems to flare up a rivalry between the young generation and the older generation, is the idea that by wearing jeans as a means of casual clothing, makes the person wearing them have a casual or couldn't care less attitude toward many things in life. (10.7)

At other times the students introduce the negation or rejection along with the contrasting statement: "In today's society I don't think that the pass fail system would work" (13.10). Because the alternative provides a contrasting view, I have treated it under the comparison-contrast heading instead of placing it above with negation.

Comparison-contrast may be signaled in a variety of ways, although contrast seems marked more often than
straight comparison. With the reversal of argument involved with contrast, the writer apparently feels a greater need to alert the reader to the change of direction that the essay is taking. However and but are common signals for marking the change. One of the most explicit signals appears in the following: "Joyce DeWitt plays career-minded Janet, who manages a florist shop, in complete contrast to Suzanne Somers' portrayal of the 'typical dumb blonde'" (24.27). The comparative suffix -er, particularly when coupled with than can mark an intra-sentence contrast: "Here again television has shown a woman as being of a lower class than the male" (25.12). Frequently, there may be no transition words or phrases provided; the reader must rely on meaning or parallelism to recognize the juxtaposed pair, a task that is rather easy when the pair are in back-to-back sentences: "Increasingly one sees strong, intelligent, women on television. No longer are they shown as defenseless, confused creatures" (34.5 and 6). It is more difficult to recognize the comparison contrast if the topic extends over several lines, sentences, or paragraphs. In essay 13, for instance, paragraphs two and three contrast with paragraphs four and five, but because no transition is given to mark the pattern, a reader might well miss the contrast on a first reading. In the
first half of the essay, the writer discusses the advantages of letter grades: they provide an evaluation of students' work for both employers and the students. The second half of the essay discusses the disadvantages of pass-fail grading on these same two points. The absence of transition signals can hide this contrast.

Process, the next topic, labels or identifies action. In an expanded form, when it identifies an activity that occurs in several stages, process can become a narrative; when it labels instead an action that is presented in a single sentence, process is little more than a label for an event: "Every night this child goes home and studies very hard to achieve his goal" (22.9).

I found no transition words that regularly signal process. In an extended narration, the separate sentences may be introduced by a word such as then: "He then jumps into the exhibition season" (16.9). As in this instance, the verb ("jumps") may offer a clue that helps identify the sentence as a process.

In the expanded form as a narrative, process can serve as an inter-sentence or inter-paragraph topic that organizes major sections of an essay. In such instances, process may merge with example, the topic referred to above, creating a developed illustration:
Suppose that at the start of my day, I decide to go shopping and then out to lunch. I would choose my jeans as part of the apparel of the day. So I go into town and while shopping meet two or three friends who want to go horseback riding and then have a picnic lunch. I don't need to change clothes because I have my trusty jeans on (21.11-14).

In such a case, I have used both topic labels: example to account for the illustration effect and process to note the manner in which the example is developed.

With explanation, the next topic, a writer attempts to clarify or restate an idea. This example of explanation occurs in an essay on grading:

The ABCD method of grading is also helpful to the people who wish to know how they are doing on a certain scale. Probably in most cases an individual who uses this grading system can evaluate himself and say to himself if he needs improvement in a certain field or not. (13.7 and 8)

The second sentence adds little if any new information; instead it repeats the idea of the first sentence, a repetition which suggests that the writer might recognize that the first version would not be clear to all readers. Explanation can also improve the coherence of an essay:

First of all, cotton denim has always been recognized as a durable material. Even during the days when our nation was still being explored and settled, the pioneers wore cotton denim blue jeans because they could be
expected to endure the strain of carving a civilization out of untamed wilderness. Jeans can last years before wearing out. (20.8-20)

The third sentence adds no genuinely new information; it merely restates the idea contained in the first sentence, perhaps being somewhat more specific about how durable the jeans are. The restatement does improve the coherence of the passage by making explicit the link between the first sentence and the example.

Explanation offers readers the opportunity to have something said in different ways. Obviously, many of the other topics perform the same function. An example or a comparison provides the reader with a further but different perspective. I have reserved the use of the explanation label for two particular uses: restatement and clarification. Unlike the example or comparison which adds new information, a restatement explains by repeating what was said before in a slightly different form. In his treatment of topics, Frank D'Angelo lists this "restatement of the same idea in another form for clarity or precision" under the iteration heading, suggesting how frequently explanation is achieved by simple restatement. In the other type of explanation, the writer attempts to clarify what has been said before rather than just to restate it. The following sequence of
sentences that illustrate clarification comes from the paper of a writer who is arguing that letter grades are an irrational part of school: "In simple economic terms school is insane. I can accept being told what to do when I am being paid to do it. I cannot accept paying someone to tell me what to do" (33.11-13). The first sentence makes an unqualified assertion that is likely to raise questions; the next two sentences provide the needed explanation. Joseph Grimes, in his study The Thread of Discourse, suggests that the explanation is "different in kind" from the sentence that is being explained. By "different in kind," Grimes means that the explanation will be abstract if the first statement is specific, and concrete if the first is a generalization. In the informal logic and reasoning of natural discourse, we normally explain ourselves by appealing to more general principles and maxims or by referring to concrete particulars that clarify rather than just illustrate.

Explanation was not signaled or marked very regularly in the thirty student essays, although phrases such as "in other words" (38.3) or "in a sense" (18.13) did appear. In the following example, the writer clearly acknowledges the need for an explanation: "This concentration in turn, links the spectators to the players
in the sense that the main idea is to score a goal and the viewer keeps track of the ball as does the team, the coach and the scorekeeper" (36.24). When the explanation appeals to underlying principles or generalizations, the topic may be signaled by subordinating conjunctions such as since or because that one might normally associate with cause-effect: "The type of dress was casual. Maybe it was because cheap jeans & muslin shirts were all you could afford" (10.19 and 20). The second sentence explains why the casual dress was used regardless of the occasion. The surface clues or signals are only partial clues to the underlying semantic relationships. The reader must depend finally on the meaning of the sentences to identify the relationships between them.

Explanation is, almost by definition, an inter-sentence topic since the explanation is always a restatement or clarification of some other statement. The explanation may be done quickly and briefly, within only a single sentence, or extended over several sentences. In only two essays (33 and 35) did I find an entire paragraph of explanation.

At times in the course of an essay, a writer will pause in the discussion of the subject to signal to the reader what has just happened in the essay or what is to happen next. The next topic, summary-transition, is the
label I have chosen for this strategy. With this strategy, writers do not invent arguments; but the writers use this topic to insure that the reader is less likely to miss or be confused by the arguments that they have offered. I included this strategy as one of the topics because it is needed to identify the function or role of certain sentences in the essays I examined. A summary provides a capsule overview of the discussion; while it can preview what is to be said, a summary seems to appear more naturally after the discussion. A transition serves primarily to mark the move from one section of the essay to the next. After a long paragraph, the signal may work as both a summary of what has just been said and a transition or bridge to the next section. A summary can serve as a conclusion, both in the sense of closing an essay off and completing an argument:

In conclusion, I feel that people like college football because going to the games gives them a way to let their frustrations out, builds pride in their school, and gives them a chance to meet people with at least one interest similar to their own. (37.20)

Perhaps the clearest transition sentence is the one that outlines the various parts of an essay that are to follow, as in this example of transition which appears in a remedial essay: "I will just name 3 reasons why I feel people do not want to get involved" (19.2). The writer
prepares the reader to look for three main sub-divisions in the body of the discussion. In a somewhat more subtle form, such a transition will even preview the subdivisions of the argument. One of the sentences cited above as an example of division illustrates this double function: "Swimming, for one, is an excellent sport because one can swim year round, participate at any age and every muscle in the body is used" (26.8). Even this type of sentence seems motivated, not by the writer's intention to discuss the subject--swimming, but by the concern that the reader be prepared to follow the discussion.

Summary-transition may itself be introduced by transition words or phrases. "In conclusion" from the example above alerts the reader that the essay is to be ended with a statement that brings all the parts together. In one sense, any sentence that contained a transition word could be labeled transition. However, since my purpose in applying the labels and analyzing a sentence was to identify the function or functions of the sentence as a whole, I did not label as transition every sentence that contained some transition word or phrase. If the transition indicated only how the sentence in which it appeared was related to what went before or after, I did not consider that signal to be a strategy of invention. If the sentence itself indicated
how various parts of the essay were related, I did use the transition label.

Because summary-transition points out the coherence patterns of the essay, it is always an inter-sentence topic. However, the topic did not shape the development of major units of the essays. The final paragraph of an essay might summarize the overall argument of the essay, but that was the only exception to the general rule that this topic never required more than one sentence.

In most essays examined in this study, the author's attitude toward the subject usually had to be inferred. At times, however, the writer's opinion is articulated so forcefully that it assumes primary importance, and for those occasions I have chosen the label comment. For the reader, this topic offers a direct view of the writer of the essay: "In my opinion, people who miss the games are missing a lot" (37.21). As in this example, some comments will receive a rather formal introduction; more commonly the evaluation just appears: "This kind of grading system leaves me cold" (13.12). Comment is an inter-sentence topic in that the subject commented on has usually been the subject of the previous discussion. In these essays, however, the comment was always brief; thus the topic was never used to control or organize a major section of an essay.
The final topic, question-answer, is used by the writer to help the reader focus on a particular issue or concern. The simplest form of the question is one that identifies or highlights the central issue: "Does a letter grade hender your learning and study skills?" (12.1) Coming as the initial sentence of its essay, this particular question indicates for the reader what the subject of the paper will be. Since these essays were written in response to a test question, it is not surprising that students acknowledge the testing situation by beginning the essay with a direct question. The question invites the reader to share the search for the answer.

The effect of a rhetorical question is different, for with that type of question the writer may actually be making an assertion: "In this day and age where else does one find people of all ages coming together to enjoy an event" (27.4; question mark omitted by student). The obvious implication is that there is nowhere else that one could find such a bridge of the generation gap. Thus the appropriate label for such a sentence would be question, categorization.

The major surface-feature clues for this topic were the question mark and the inverted sentence structure. The answer followed the question. At times,
the answer was given in an incomplete sentence, as in this example: "Would students learn as much through a pass-fail system as they would in a letter grade system? Hopefully more" (23.27-28). The two-word response gives the writer's answer.

Alton Becker and Richard Young have suggested that the question-answer sequence can be a common pattern for organizing paragraphs, but in these essays, the sequence was not used as anything more than a brief gambit that did not affect the structure or organization of any larger passage.

Taken together, the topics represent a set of labels for identifying and analyzing the sentence-by-sentence development of ideas in writing. Analyzing the thirty student essays in terms of these topics or strategies provides a measure of how many of these strategies are in the writing repertoire of the three different groups of writers.

For the preliminary analysis of the individual essays, I used the following procedure. After each sentence was numbered, I outlined or diagrammed the essay according to its discourse hierarchy. The number of the sentence that stated the main idea of the essay was placed at the left margin, and the numbers of the sentence or sentences that directly supported the thesis were indented one step. In other words, subordinate
sentences were indented one step in from their superordinate heads. Coordinate sentences were kept at the same level of indentation. Each sentence was then examined and the appropriate topic label or labels placed next to the number of the sentence. When it seemed that a sentence fulfilled multiple roles, I used however many topics or labels were needed to identify each function. As Richard Larson notes, "where a sentence plays two or more roles, a good analysis . . . will usually recognize both."\(^{15}\)

Although the broad outline of the procedure I followed was simple enough, the actual analysis was at times not so simple. Often the outline of the discourse hierarchy depended on the analysis of the topics or functions that the sentences fulfilled. To identify those roles, I examined the essays sentence-by-sentence, a type of analysis that corresponds to what Bonnie Meyer calls a "bottom-to-top parsing."\(^{16}\) One begins at the bottom with the smallest units— in this study, sentences—and identifies the function of each and the relationship between them. The appropriate labels are then added to the numbers for each sentence. The resulting blocs of prose are then further analyzed and linked until one arrives at the top— the overall organizational pattern. Where several sentences function together as a unit, I
have used the appropriate topic label and placed the numbers of the sentences in parenthesis after the topic. If a sentence is connected with another in some other part of the essay, I have placed in parenthesis the number of the appropriate sentence. For example, if sentence 5 is compared with sentence 17, the labeling is as follows: 5 Comparison (with 17). To leave out some of the intermediate steps, we might say that one moves from sentences, to paragraphs, and finally to the essay as a whole. This approach employs a rather mechanical, syntagmatic analysis of the discourse. Frank D'Angelo's "Generative Rhetoric of the Essay" uses a similar type of analysis except that the particular topics or relationships are not labeled. In my analysis of the essays, I have added those labels.

This sentence-by-sentence analysis is balanced with a "top-to-bottom parsing" that focuses first on the overall organizational pattern of the essay—the top of the discourse—and then works down from there. Meyer cites Christensen's work on the paragraph as evidence that paragraphing can offer useful tentative clues for identifying the larger blocs or units of the essay. Of course, with student writing, particularly when the authors lack ample time for revision and rewriting, we cannot be overly confident that the paragraphing reflects
a deliberate strategy. We cannot know, as Paul Rodgers suggests we can with mature writing, that "'At this point,' the writer tells us with his indentation, a 'major stadium of discourse has just been completed.'" Nonetheless, the paragraphing does offer a tentative, initial guide, and so, in line with the discussion of hierarchy above, I have taken the paragraph as a valid unit of the essay and have diagrammed it as such. A standard five-paragraph essay provides the clearest example of this principle. The thesis statement or controlling idea will often occur at the end of the first paragraph, and I place the number for that sentence at the left margin of the outline, even if it is the most particular and specific statement of the introduction. The next paragraph frequently argues the first supporting point of the discussion; thus the lead or topic sentence of that second paragraph will be indented one step in from the margin and all other parts of the paragraph will be indented the appropriate number of spaces from the topic sentence.

In practice, the analysis moves back and forth between the top-to-bottom and bottom-to-top analyses. The overall pattern and perspective of the former must do justice to the complex details of the latter. The goal is to chart the flow of the prose, a task that in
the end always requires that the critic interpret the writer's sentences and rhetorical intentions. The end product of the analysis is the type of content outline that follows this paragraph from a student theme:

(24) To keep in shape, swimming is one of the best sports around. (25) Every muscle in the body is used as one paddles down the pool. (26) The legs are required to kick and are constantly moving up and down. (27) A person's arms pull him through the water and rotate the whole time. (28) The lungs expand and contract so air is stored for breathing. (29) After the swim, the muscles can relax in the water. (30) The soothing motion of water makes a person feel better than new. (31) Swimming keeps the muscles in fine shape, and therefore the person stays fit and trim. (26.24-31)

When the sentences are outlined and the appropriate topic labels added, we have the following outline of the paragraph:

24 Cause-Effect, Categorization
25 Explanation
   Division (26, 27, and 29)
   26 Process
   27 Process
   28 Process
29 Process
30 Effect
31 Summary

The topic sentence, 24, is placed at the left margin and the other sentences are diagrammed or indented from there. Sentences 26, 27, and 28 function together as a unit, each treating one part of the body that is exercised by swimming.
The method of analysis discussed in this chapter was used in analyzing the strategies of invention in the individual student essays. Those analyses provided the basis for the comparisons of the three groups of student writers that is reported in the next chapter.
CHAPTER III: NOTES


3Ong, p. 62.


5The example is taken from a student essay; the quotation is the twenty-sixth sentence of essay 20, as the essays are numbered in Appendix B. All future citations will be given in the text by a number. The citation for this example would be 20.26. The number before the decimal refers to the number of the essay; the number following the decimal gives the number of the quoted sentence. Remedial essays are numbered 10-19; average essays, 20-29; and advanced essays, 30-39.


Pitkin, p. 141.


D'Angelo, A Conceptual Theory, p. 46.

Grimes, p. 216.


Meyer, p. 53.

Meyer, p. 53.

CHAPTER IV
ANALYSIS OF PATTERNS OF DEVELOPMENT
IN STUDENT ESSAYS

This chapter discusses the analysis of the student writer's inventive strategies in two major stages, the first quantitative, the second qualitative. As a preliminary to that discussion, I describe the clause, T-Unit, paragraph, and essay lengths for the three groups of essays. The differences among the three groups were rather small, and the variation within groups was always far greater than that among the groups. The analysis of the strategies of invention begins with a two-part quantitative analysis: counts of both (1) the topics or strategies of invention used in the essays and (2) the transition signals that often accompany and mark the topics. My purpose in counting these features of the essays was to see if certain topics or patterns of development were favored by different groups of writers. If it were discovered that the remedial writers, for instance, used comparison-contrast quite often, but rarely explored cause-effect relationships, that finding
might suggest an order in which the topics are learned or used in writing. With both counts, there was little difference among the groups of writers. All three groups used the same sentence-by-sentence inventive strategies, and they showed little difference in their use of transition words and phrases to signal the relationships between sentences. There was some difficulty in using the surface-level features of the transition words to measure or identify relationships because the same word or phrase could be used to signal more than one relationship. In sum, the quantitative analysis of the writers' strategies of invention revealed little difference from one group to the next.

The second phase of the analysis introduces a qualitative distinction, examining first the misuses of the topics and second the major rhetorical strategies of the essays. A misuse of topic is defined as an error or inconsistency in the content or development of an essay that would require a second reading for a reader to reconstruct the author's meaning. Because it focuses on errors, the discussion of the misuses of topics is primarily a description of one dimension of the remedial students' writing; the average and advanced students made few of these errors, and the ones they did make were not as serious as those of the remedial students. The final
part of the chapter moves to the other end of the qualitative scale and examines the major inventive strategies used in the essays. This last phase of the analysis concentrates primarily on the topics that control paragraphs and major sections of the essays; in the discussion of these strategies, I attempt to explain the failures and successes of the students' essays. The major findings of this qualitative analysis can be summarized briefly. The more skilled writers are able to extend their arguments and discussion over successive sentences and paragraphs with more and more success. The remedial writers encounter problems because they seem unable to remember the implications of what is said early in an essay or paragraph. While they use all the sentence-level strategies of invention that the other writers employ, they use them in isolation, never developing a strategy in depth over several paragraphs. The average writers avoid the inconsistencies of the remedial essays; nine of the ten writers in this group gain control of their essays by employing some version of what I call the five-paragraph paradigm. The advanced writers--or more accurately, five of them--maintain control of their essays, while using more flexible forms that seem to reflect the pattern of their developing ideas. These
writers use the topics or a combination of the topics to develop and organize their essays.

As a preliminary to discussing the student writers' inventive skills, I list in Table 1 some basic descriptions of the three groups of essays. The sentence-level skills present the pattern that one would expect: the mean T-Unit and clause lengths grow from the remedial through the average to the advanced writers; thus the averages for syntactic maturity suggest that the writers do fall into three separate skill levels. ¹ Many of the differences, however, are minimal, and as the ranges of scores indicate, there is much overlap from one group to the next. The figures, particularly those for the remedial writers, are higher than one might expect. Kellogg Hunt reported that the counts of words per T-Unit and words per clause for twelfth-graders were 14.4 and 8.6; for superior adults, the figures were 20.3 and 11.5. ² All three groups of writers fall in between these scores. Thus on syntactic maturity, the remedial writers in this study were above Hunt's twelfth-grade norms, though they were also below both the average and advanced writers. The individual scores varied greatly within the groups, particularly within the average group (see Appendix C for the scores for the individual essays). One remedial writer (the author of
<table>
<thead>
<tr>
<th>Measure</th>
<th>Remedial Essays</th>
<th>Average Essays</th>
<th>Advanced Essays</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words/T-Unit range</td>
<td>15.1 12.0-20.7</td>
<td>15.8 12.0-20.6</td>
<td>18.2 15.6-20.9</td>
</tr>
<tr>
<td>Words/Clause range</td>
<td>9.5 6.7-11.9</td>
<td>10.5 8.8-13.6</td>
<td>10.8 8.7-13.3</td>
</tr>
<tr>
<td>Words/Paragraph range</td>
<td>91.2 63.1-119.0</td>
<td>97.9 66.7-159.5</td>
<td>92.3 67.5-139.5</td>
</tr>
<tr>
<td>Sentences/Paragraph range</td>
<td>5.6 3.8-9.0</td>
<td>5.7 3.8-9.2</td>
<td>4.7 3.2-6.3</td>
</tr>
<tr>
<td>Words/Essay range</td>
<td>482.7 303-597</td>
<td>516.9 403-686</td>
<td>473.8 270-749</td>
</tr>
<tr>
<td>Sentences/Essay range</td>
<td>28.0 12-35</td>
<td>30.5 20-46</td>
<td>23.3 13-40</td>
</tr>
<tr>
<td>T-Units/Essay range</td>
<td>33.3 15-43</td>
<td>33.7 24-52</td>
<td>26.7 13-48</td>
</tr>
</tbody>
</table>
essay 11) scored higher than the averages for superior adults on both T-Unit and clause lengths. The various measures for syntactic maturity do plot general trends of development for large groups of writers, and it is important to know how these trends move. For individual writers, however, and even more for individual essays, the general trend can be misleading. Walter Loban's longitudinal study of the development of writing skills reported that a period of rapid rise in the frequency of particular grammatical constructions would be followed by a plateau, during which time the writing showed little or no change. Eventually, the growth might resume. A one-time count will not indicate whether the score on a particular count is rising, leveling-off, or even dropping.

My claim in this study, however, is that even when these individual syntactic differences are accounted for, there will still be important differences that remain between the remedial, average, and advanced writers. Even if the relatively shorter sentences and clauses of the remedial writers were rewritten and combined to bring the syntax more in line with that of the average and advanced writers, there would still be significant differences. Essay 11, in spite of its 20.7 words per T-Unit, is still a remedial essay, and essay 35, with only
15.9 words per T-Unit, is an advanced essay, receiving a combined score of 9 from the three holistic raters. Where there is so much overlap among the scores for individual essays, these types of counts can offer only a limited explanation of the success or failure of an essay. In brief, I am arguing that the students differ in more than just syntactic maturity—that they also differ in semantic or content maturity and in the ability to explore and express their thoughts in words. The advanced students, I contend, have mastered skills of inventing arguments in ways that the other two groups have not. I included the last five measures in Table 1 as the type of rough indicators that a freshman might use in gauging how well his or her essay is developed. The relative similarity from one group to the next is, I think, important. One would expect, for instance, that the remedial students would have the least developed essays, but the simple counts do not confirm that expectation. Remedial students may well write papers as long as those written by better students, and their paragraphs may also be as long as those of the better student writers. To tell the remedial students that their essays or paragraphs are "undeveloped" may confuse the students or, worse, strike them as an English teacher's subjective, personal judgment or opinion.
Indeed, in the essays examined here, the remedial students on the last four counts in Table 1 had higher scores than the advanced students. From these figures, the remedial students might feel that their essays were well developed. To explain to the students how and where an essay is weakly developed, we will need a more refined tool than simple counts of words or sentences.

The two quantitative counts—of topics and of transition signals—were the first step towards developing such a tool. Table 2 reports the first of these counts, the frequency of each topic for the remedial, average, and advanced students (see Appendix D for the frequency of each topic for the individual essays). The differences among the groups are in general rather small. With some topics, a pattern seems to exist; for instance, with both comparison-contrast and cause-effect, the average writers have a higher count than do the remedial students, and the advanced students have the highest count of all. With example, the pattern moves in the opposite direction, with the remedial writers giving the most examples and the advanced students the fewest. But with each of the topics, the counts for the groups are always skewed by particularly high or low counts for individual essays. Hence, while some advanced writers
### Table 2

#### Frequency and Range of Topics

<table>
<thead>
<tr>
<th>Topic</th>
<th>Remedial Essays</th>
<th>Average Essays</th>
<th>Advanced Essays</th>
</tr>
</thead>
<tbody>
<tr>
<td>Categorization</td>
<td>80</td>
<td>93</td>
<td>69</td>
</tr>
<tr>
<td>range</td>
<td>0-23</td>
<td>1-14</td>
<td>2-11</td>
</tr>
<tr>
<td>Cause-Effect</td>
<td>45</td>
<td>63</td>
<td>68</td>
</tr>
<tr>
<td>range</td>
<td>0-10</td>
<td>1-13</td>
<td>2-18</td>
</tr>
<tr>
<td>Example</td>
<td>49</td>
<td>41</td>
<td>26</td>
</tr>
<tr>
<td>range</td>
<td>0-12</td>
<td>1-8</td>
<td>0-11</td>
</tr>
<tr>
<td>Explanation</td>
<td>46</td>
<td>38</td>
<td>54</td>
</tr>
<tr>
<td>range</td>
<td>1-10</td>
<td>1-11</td>
<td>1-10</td>
</tr>
<tr>
<td>Comparison-Contrast</td>
<td>26</td>
<td>35</td>
<td>37</td>
</tr>
<tr>
<td>range</td>
<td>0-5</td>
<td>0-9</td>
<td>0-8</td>
</tr>
<tr>
<td>Context</td>
<td>13</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>range</td>
<td>0-4</td>
<td>0-3</td>
<td>0-7</td>
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<tr>
<td>Support</td>
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<td>29</td>
<td>28</td>
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<tr>
<td>range</td>
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<td>0-6</td>
<td>0-6</td>
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<td>Process</td>
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<td>29</td>
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<tr>
<td>Negation</td>
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<td>0-5</td>
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<tr>
<td>Qualification</td>
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<td>17</td>
<td>23</td>
</tr>
<tr>
<td>range</td>
<td>0-4</td>
<td>1-3</td>
<td>0-4</td>
</tr>
<tr>
<td>Summary-Transition</td>
<td>24</td>
<td>20</td>
<td>14</td>
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<tr>
<td>range</td>
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<td>0-5</td>
<td>0-4</td>
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<td>Comment</td>
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</tr>
<tr>
<td>Division</td>
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<td>18</td>
<td>7</td>
</tr>
<tr>
<td>range</td>
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<td>0-6</td>
<td>0-3</td>
</tr>
<tr>
<td>Question-Answer</td>
<td>12</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>range</td>
<td>0-4</td>
<td>0-3</td>
<td>0-8</td>
</tr>
</tbody>
</table>
may explore cause and effect throughout a paper, other skilled writers will use that topic hardly at all, and some remedial writers will use cause-effect analysis almost as much as any of the advanced writers. Indeed for all of the topics, there is far greater variation within the three groups than there is from one group to the next.

The implications of this finding are clear. One cannot, on the basis of a simple count like the above, describe or measure the different abilities of students to develop their subjects. The remedial, average, and advanced students employ the same sentence-by-sentence strategies of invention.

The count of transition signals was intended to serve as a cross-check on the analysis of topics, since the transitions indicate the relationships between sentences or larger units of discourse. There are other surface clues that indicate the relationships between parts of the discourse. For example, the verb of a sentence is often important when one is identifying relationships such as process or cause-effect: "Jeans, a fad that has seen many others come in with a splash and go out unnoticed just as quickly, have somehow managed to endure" (31.3; my emphasis). Attempting to list all the possible clues would introduce a major problem in
deciding which of the many possible clues to count and which not to. Here I have limited the count to only transition signals. My working list of transition signals was drawn from the discussion of M. A. K. Halliday and Ruqaija Hasan on conjunctive expressions. The transition signals which I analyzed are labeled "conjunctive adjuncts" by Halliday and Hasan. They write that

In general . . . conjunctive adjuncts will be of three kinds:
(1) adverbs, including:
   simple adverbs ('coordinating conjunctions'), e.g.: but, so, then, next
   compound adverbs in -ly, e.g.: accordingly, subsequently, actually
   compound adverbs in there- and where-, e.g.: therefore, thereupon, whereat
(2) other compound adverbs, e.g.: furthermore, nevertheless, anyway, instead, besides
   prepositional phrases, e.g.: on the contrary, as a result, in addition
(3) prepositional expressions with that or other reference item, the later being
   (i) optional, e.g.: as a result of that, instead of that, in addition to that, or
   (ii) obligatory, e.g.: in spite of that, because of that.4

In counting the transition signals in the student essays, I have, in general, limited myself to these three classes—adverbs, compound adverbs, and prepositional expressions with that or some other reference item. The exceptions are discussed below. Halliday and Hasan stipulate that a transition word or conjunctive adjunct signals "a
relationship between sentences, not a relation within the sentence. Because I was interested in intra-sentence as well as inter-sentence relationships, I have included in my analysis or count those instances where the transition word functioned only within the bounds of a single sentence or clause. Thus I included but as a signal for contrast even if it was not joining two independent clauses.

Because this analysis of transition signals is intended to supplement the analysis of topics, I have counted only transition signals that mark sentence relationships that correspond to my set of topics. Many of Halliday and Hasan's conjunctive adjuncts--particularly those for additive and temporal relationships--do not signal relationships which, according to my analysis, are important for identifying strategies of invention. Thus I have included only those adjuncts that correspond with or parallel my set of topics. There were two problems that I encountered in adapting Halliday and Hasan's method of analysis to my own study. First, because they are only concerned with relationships between sentences, Halliday and Hasan do not regularly include subordinating conjunctions in their analysis, although they do include because as a signal for the causal relationship. I decided to include the following subordinate conjunctions in my analysis: because, since (when it signals the
causal relationship), **though**, **although**, and **while** (when it marks a qualification). The frequency of these conjunctions and their clear relation to the topics of **cause-effect** and **qualification** argued for their inclusion. The second and more serious difficulty that I encountered in using the transitional signals was in aligning the markers with the appropriate topics. Several common signals mark a relationship indirectly. The transitions that mark a logical conclusion signal, at least indirectly, the **support** topic; thus, for instance, can be read as an indication that the support or evidence has come before. Another problem in aligning the signals with the topics came from the overlapping of signals for several topics. **Because**, for instance, can signal a variety of relationships: support, cause-effect, and explanation. Perhaps the biggest overlap of topics comes with those conjunctive adjuncts that signal adversative relationships. **But**, for instance, may be used to introduce a comparison-contrast or a qualification. The adversative signals mark a shift in the direction of the discussion, but to identify the precise nature of that shift, one must examine the larger context. Since this particular phase of the analysis is a count of transition signals and not of topics and since in this analysis I wanted to eliminate any need for interpretation and judgment, I have not attempted to
distinguish among the different relationships which each transition word might mark. The signals are listed under the topic which they seemed to signal most appropriately.

Using the transition signals to count topics does, at times, create something of a problem. However, for instance, would seem to provide a rather clear marker for contrast, or at least for some type of adversative relationship. The following two sentences suggest how varied or flexible that relationship can be:

(1) One cannot discuss the question of letter grades versus pass-fail marks, without considering much broader and deeper questions of education in general and even of human values. (2) However, let us begin with the question as asked, namely do letter grades further learning or inhibit learning? (33.1-2)

However in this example signals not contrast or qualification but rather a shift of direction. The first sentence establishes the broader context in which the writer argues the question must be addressed; the second sentence indicates that, instead, the essay will begin more narrowly. My reading of the paragraph does not suggest that contrast is the important relationship here. Thus although transition signals can be used as a rough gauge of the rhetorical relationships present in essays, they can mislead an analysis if they are used uncritically.

The following paragraphs explain the groups of transition signals that I have used. In the case of
topics that are not discussed, I found no transition signals that mark their relationships.

Under the general cause-effect relationship, I drew heavily upon Halliday and Hasan's conjunctive-adjuncts. From their list, I began with the following words or phrases: because of this, as a result, in consequence, for this purpose, with this in mind, for, because, arising out of this, and to this end. To that list, I added since when it signaled the causal relationship.

For exemplification, Halliday and Hasan suggest only two signals: for instance and thus. The latter I included under the support topic, since in these essays it was used to introduce conclusions, not examples. To for instance, I added for example, for one, just to name a few, and such as. This last signal does not fit into Halliday and Hasan's list of adverbs, conjunctions, and prepositional phrases, but its frequent use as an intra-sentence signal argued for its inclusion here.

As signals for explanation, what Halliday and Hasan label "expository, exposition," I began with that is, I mean, and in other words. From the student essays, I added i.e., in a sense, to further this explanation, and in effect.

Under comparison-contrast, it seemed helpful to divide the signals into two groups: those that marked
similarities and those that highlighted differences. For the similar group, Halliday and Hasan suggested likewise, similarly, and in the same way. For the dissimilar group, they included on the other hand and by contrast; from other adversative lists, I added yet, but, however, otherwise, and nevertheless.

Under the support topic, I included both those signals that mark a conclusion and those that indicate the presence of evidence, in Halliday and Hasan's system the markers for "reason" and "causal, general, simple." From Halliday and Hasan's list, I began with the following list of signals for support: thus, so, therefore, consequently, hence, for this reason, on account of this, it follows, and on this basis. In examining the essays, I did not find it necessary to add to this list.

Qualification, when it involves a concession or limiting of scope, often seems to overlap with contrast. Under this topic, I included though, although and while (when it was used in the sense of although). As markers of the other form of qualification—extension—I included indeed and especially.

To mark a summation or conclusion, Halliday and Hassan list to sum up, briefly, and in short. While only in short appeared in the student essays, I did find two other signals for this topic—in conclusion and all in all.
Halliday and Hasan did not suggest signals for marking a comment; in their essays, the students used two signals for this relationship—*in my opinion* and *to me*.

Table 3 lists the frequencies and ranges of the transition signals for the various topics. The words or phrases that are counted as transition signals are underlined in the typed versions of the essays included in Appendix B.

The results of the transition count perhaps require more explanation than did those of the count of topics. The numbers here are, in comparison, much smaller. As with the counts of topics, there was always greater variation from essay to essay than from group to group. There does appear to be a trend or pattern with the signals for support, cause-effect, contrast, and qualification. In each, the remedial essays use the fewest transitions, and the advanced essays, the most (except for contrast where the average and advanced tie). These patterns are similar to ones for the topics. Yet with the support, cause-effect, and contrast signals, a particularly high number for one essay always accounts for most of the differences from one group to the next. With qualification, the trend is not skewed by any single essay. The numbers for the individual essays are rather
<table>
<thead>
<tr>
<th>Topic</th>
<th>Remedial Essays</th>
<th>Average Essays</th>
<th>Advanced Essays</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cause-Effect</td>
<td>15</td>
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<td>24</td>
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<tr>
<td>range</td>
<td>0-4</td>
<td>0-7</td>
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<tr>
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<td>0-2</td>
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</tr>
<tr>
<td>range</td>
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<td>0</td>
<td>0-1</td>
</tr>
<tr>
<td>Comparison-Contrast</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>A. Similarities</td>
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small, however: only two essays (30 and 33) have as many as three signals and most of even the advanced essays have either one or none. With such small numbers, one can use the transition signal counts for only very limited purposes. We might be able to argue that there is a slight tendency for better writers to qualify their arguments and to mark those concessions to alternative views and perspectives, but one could not argue that the absence of such markers indicates an essay is weak, because advanced writers frequently omit qualifications.

In general, my analysis of the transition markers supports the findings of Lyman Hagen. His study found no significant difference in the use of transitions by students and professional writers. He concluded that "the inventory of transitional devices is complete or nearly complete--at least for some students--by the seventh grade." The one exception that Hagen did note was the absence in college freshman writing of the category to restrict: "provided that" or "in case that." I have no category that matches exactly with Hagen's restrictive, but my qualification topic overlaps his restrictive and qualification classifications since it permits a writer to acknowledge the limits and bounds of his or her position. The numbers in my study are too small to allow one to make inferences from them with much confidence, but the transition count suggests a trend,
with the advanced writers exercising greater care in marking the limits of their statements.

The absence of large differences with both the topics and the transitions suggests something of the problem of using raw quantitative counts. A simple count can measure what features appear in the essays, but it cannot describe how those features are used. The problem with any such count is twofold: (1) it permits no qualitative judgment of how well the particular feature is used, and (2) it treats the feature in isolation and ignores how it combines with other features of the writing. These two limitations explain why a simple count of the topics reveals so little. In the first case, the count does not distinguish even between an acceptable and an unacceptable use of a topic. For instance, it may be that a writer incorrectly attributes a certain effect to a particular cause. If one is simply counting the number of cause-effect relationships in the writing, then the incorrect use will receive the same weight as an analysis that correctly traces out an effect. In the second instance, treating the topics in isolation means that other dimensions of the writing are ignored. A simple count neutralizes the effect of the discourse hierarchy in that a topic such as comparison-contrast that functions as a minor supporting point, buried at the end of a paragraph, will be counted as heavily as a comparison-contrast that
serves as the dominant organizing principle for an entire essay.

In sum, the two quantitative analyses of the writers' inventive strategies showed few differences among the patterns of development used by the three groups of writers. The total number of transition words did increase as one moved from the remedial to the average and then to the advanced students, a pattern that suggests that the essays of more skilled writers will signal the steps of an argument more clearly for readers. The absence of any large differences among the patterns of development, however, suggests, first of all, that the lower, sentence-level inventive strategies of the remedial, average, and advanced writers are roughly equivalent. If it is true that the three groups of writers do employ different strategies of invention—and I believe that is an accurate assumption—one will have to look beyond the sentence-level strategies to account for those differences. The second implication of the absence of any major differences among the writers is that the surface-level cues such as transition words and signals may assist in an analysis of prose, but they will not, on their own, distinguish one level of writing from another.

Although the quantitative analyses showed few differences among the three groups of students, it is
possible to distinguish different skills of invention by examining how successfully the topics are used. I undertook this qualitative analysis in two phases. The first was an inspection of the errors in the use of the topics, errors that produced gaps in the coherence and logic of the essays. This analysis had a markedly negative slant, in that it examined the unacceptable, the "ungrammatical" uses of the topics. As such, it could only be expected to distinguish the remedial writers from those who could use the written medium in a more competent manner.

To distinguish the average from the advanced writers, I moved the focus to only the more important topics, the topics that appear high in the discourse structure and control the development and organization of the essays. These are the topics that control or dominate major parts of the essays, usually paragraphs or larger units. Since these are the topics that are more important in the essays, it seemed a reasonable hypothesis that the remedial students would encounter difficulties in these major phases of their arguments, that the average students would demonstrate competence and skill, but that only the advanced students would show signs of mastery and fluency with these major strategies of invention. My analysis confirmed this hypothesis.
In the first phase of this qualitative analysis, the examination of topic errors, I did not label as errors sentences that were merely weak and might be improved in revision; instead, I labeled as an error those sentences that broke the argument or discussion of the essay—sentences that seemed likely to cause readers to stop to reread in order to find a pattern in what was being said. I have set up, somewhat impressionistically, three degrees of error. The first type consists of those mistakes which the writers appear to recognize and even make some attempt to cover up; most of these errors might well be removed if the writers had sufficient time for revision. The second degree of error is apparently not recognized by the writer. It momentarily disorients the readers, forcing them to backtrack and reconstruct the writer's meanings, but once that reconstruction has been made the readers can continue. With the third degree of error, the mistake is more serious, for even when the readers have reconstructed the writer's intentions, the essay has been undermined by a contradiction or inconsistency. The degree of the error is included in Table 4. The table also includes the type of topic in which the error is made as well as a brief description of the error. The locations of the various misuses of the topics are also listed in the table. In the outlines of
<table>
<thead>
<tr>
<th>Location</th>
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<th>Topic</th>
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<td>2</td>
<td>support</td>
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<td>2</td>
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<td>cause-effect</td>
<td>contradiction</td>
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<td>31.4</td>
<td>2</td>
<td>division</td>
<td>apparent preview not carried through</td>
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the essays, which appear in Appendix B, I have marked each of these flawed sentences with an asterisk.

There are clearly far more errors in the essays of the remedial students: twenty-one for the remedial writers as opposed to four and one for the average and advanced writers respectively. The seven remedial essays with these errors average three mistakes each, a frequency that, even if the errors were minor, would seem likely to distract a reader or grader.

I found no first-degree errors with the remedial students. Of those errors that did appear, the less serious flaws are of a rather local nature. One student reports inaccurately that the murder of Kitty Genovese was reported to the police by eyewitnesses (19.29), a mistake that may have resulted from the writer's misreading of the explanation that accompanies the assignment. Another student ends a paragraph with an ad hominem attack: "The person starting this assinine idea, has never (I'm sure) worn a pair of comfortable jeans to relax in. Maybe being confined to a three piece suit all day, has done some extensive damage to this fellows brain" (10. 12-13). The difficulty of concluding an essay seems to have led one writer to an inappropriate final comment that is off the subject: "like they say on t.v. they put a little blue jean in every thing they make" (11.12). At times a writer may select an appropriate strategy to
illustrate a point, and yet apparently not recognize why the strategy or topic is successful. In contrasting the differences between teamwork and individual play in basketball, one writer produced a series of three effective examples of superior players whose individual skills and talents guarantee satisfaction for the fans. The examples run several lines, and after the last one, the writer apparently felt a need to summarize or link the examples together; but instead of returning to the contrast between team and individual play, the writer offers this anticlimactic close: "With the use of these three superstars of professional basketball the fan can see what the basic positions are to be played: forward, center and guard" (16.27). Until this final sentence no mention has been made of basketball positions. The example started out to illustrate one point and ended supporting another; at least, the inaccurate summary suggests that the purpose of the example has shifted.

While undesirable, these coherence errors are not likely to destroy an essay. They may be momentarily troublesome or distracting, but unless they accumulate—as, in fact, they do—they would not undermine the entire argument or discussion of the essay.

In another type of second-degree error, the writers seem to lose their way, often promising to do something
and then not carrying through on the promise. One sus-
pects that the writers are themselves confused and un-
certain. One introductory paragraph promises that the 
essay will follow a certain order: "I will compare 
study habits, achieving grades by motivation, the quality 
of work put into a paper, and why estimation of students 
work can better be examined" (12.5). Readers will 
naturally feel misled when the writer stumbles through 
this order of development and then finally abandons it 
altogether, never discussing the third and fourth points.

Examples are a common topic for developing points, 
and it is perhaps not surprising that many errors (seven) 
occur in their use. An example may simply appear with-
out any introduction or transition (10.17). At other 
times, the example will illustrate a minor point while 
ignoring the major point of the paragraph. A writer who 
has been arguing that jeans both reflect the attitudes of 
their wearers and affect how others view the wearers 
ends a sentence with a reference to "good taste and good 
money." Apparently the mention of money recalls a 
memory of a particularly expensive pair of jeans: "I 
seen a pair of blue jeans for twenty-five dollars one 
time at a blue jean shop in Akron Ohio last summer" 
(11.8). This sentence concludes the paragraph without 
the writer's returning to the main idea of how jeans
reflect and affect attitudes. At other times, the link between the example and the point it is intended to illustrate is more difficult to trace. Another writer has been arguing that often people avoid getting involved in stopping crime "because of risking their own lives" (18.1). One appropriate example is given where a witness fears retaliation; then the writer offers this alternate example: "Or maybe you see a man beating a woman and you call the police for help or go to the rescue of the woman and she gets mad because she says there's nothing going on" (18.6). The initial focus on fear of retaliation has somewhere been dropped by the writer, and the paragraph concludes with an example that is inappropriate for the writer's main point.

To preserve the chain of coherence that these writers have broken, a writer must link each sentence both with the one immediately preceding and with the controlling idea of the essay or paragraph. With the remedial writers, the misuse of topics occurs most often when the writer maintains one of these links while breaking the other. When the link with the previous sentence is unclear, the reader immediately notices a problem:

Professional basketball is a quick and fast-moving game played by ten players, five on each team. It's attraction to the people
is that of escape. The fan can appreciate its fluidity on the court and also the ballerina-type movements of the professional athlete. If the fan is not in total concentration at all times he may often miss a certain play or strategy of a team. All in all professional basketball is eye-catching to the everyday sports fan. (16.1-5)

This paragraph introduces a discussion of basketball. The first sentence leads into the second naturally enough, but after the second sentence, a reader is likely to expect some explanation of how basketball helps people escape. The graceful movements of the athletes could perhaps explain that claim, but the link is never made explicit; and when the timeless quality of the "ballerina-type movements" is followed by the rapid action that the fan might miss if he or she "is not in total concentration," a reader may become frustrated at the writer's skipping too quickly from one point to another. The final sentence attempts to summarize and pull together the varied strands, but to do so it must work at a level of generality ("basketball is eye-catching") that is too broad to focus the essay as a whole. All of the sentences in the paragraph are related to the subject, but they do not follow closely on each other. Without that linking, the writer is unable to develop a progression of ideas.

At other times a writer may preserve the linear flow from one sentence to the next, but somewhere lose sight
of the controlling idea of the essay or paragraph. The result is a tangent:

First of all, I feel the biggest reaction to seeing such a stabbing would put the person in a state of shock. You know this isn't a daily thing we go through in our lives. The first thing somebody usually thinks is don't get involved. Most people think negative about helping people with authority out I think and I feel that people do not want to get involved because they just don't care. (19.3-6)

The first sentence offers what could be a workable controlling idea for the paragraph. The second sentence suggests why we might expect shock to occur. The next sentence traces the likely result of shock: bystanders decide not to "get involved." The final phrases of this third sentence apparently suggest to the writer that he explain why people do not get involved. The fourth sentence does that, and it follows naturally enough from sentence three, but only when the two are considered in isolation. The reason or cause for people not getting involved has been suggested earlier--the shock that comes from seeing something unexpected. No additional cause is needed. The writer has lost sight of the controlling idea. The paragraph continues to pursue a series of possible reasons for non-involvement, finally ending with a comment that is far removed from the introductory emphasis on shock: "It's just to bad our world
has to be so scared of thee other guy" (19.9). This move by association from one sentence to the next without any regard for the controlling idea of the paragraph or essay seems to explain the tendency in remedial students that Mina Shaughnessy noted to "drift from stated general purposes toward personal reverie":

Dressing the same (in jeans) does not mean thinking the same. Don't get me wrong. Each person has his own individual style. Why shouldn't he? Isn't he an individual just as you are? And doesn't he have the same right to wear the type of clothes he prefers to wear, the same as you do? He's a citizen too! A citizen with rights! (10.24-31)

The writer has simply lost sight of the purpose of her discussion. These last two errors are the type that undermine the arguments of an essay.

The remedial writer's difficulty in establishing or maintaining the link between an example and the point that the example is to illustrate can also undermine the argument of an essay. One writer seemed unable to find examples that clearly supported the topic sentence of a paragraph:

Still another reason why people won't get involved has to do with a lack of concern for other people. Some people have a attitude that maybe they derserve what's happening to them. In the Genouese case some people were thinking maybe that's her husband and he has found out she has been cheating on him, well she derserves to be beat. Another possibility
is that she could have stole something from him or still another reason maybe he just witnessed her killing someone and in helping that person he had to chase her and she then attacked on him and he was just acting on self-defense. (18.14-17)

The first two sentences are attempts at stating the author's reasons for people not getting involved. I cite both to indicate the problem that the writer encounters even before the example. The link between lack of concern and believing that people "derserve what's happening to them" is questionable. The explanatory examples that follow are unlikely to illustrate or prove the writer's point. The final suggestion turns the victim into the attacker and murderer, an interpretation unlikely to convince any critical reader. When the writer has strayed this far, the overall argument of the essay will be damaged. Even if the readers can reconstruct the argument, they are unlikely to be convinced, since the writer's ethos or authority will have been destroyed. And the error itself has probably undermined one of the major sub-arguments or premises of the essay. Usually, these gaps suggest that the writer does not see the implications of what is being said: an example will illustrate something other than what the writer intended; one association after another will be followed until the writer is pursuing a tangent far removed from the original
thesis; or most serious, one statement will contradict something else in the essay.

Sometimes the contradiction may reflect problems with vocabulary: "This is a question which can best be answered individually. Therefore, I representing the student will explain why the ABCD grading method is of greater value then the pass-fail system" (12.2-3). The first of this pair of sentences, a comment on the assignment, precludes the possibility of the writer's making a definitive assertion of which grading system is preferable. The writer, however, appears to mean something different by "individually" from what a reader is likely to expect. From the surrounding sentences, one might paraphrase the intended meaning of the first sentence this way: This is a question which can best be answered by examining the effects of grades on an individual student. This misuse of "individually" results in the writer's attempting to do what he has just implied cannot be done: to answer the question for all individuals.

While readers may be willing to excuse such an inconsistency that affects only two sentences, they are less likely to overlook a clash that undermines a major section of an essay. One particularly confused paragraph results when its writer attempts to trace the cause-effect
relationship between grades and motivation. The writer's argument is that pass-fail grades will not motivate students to work up to their potential. To illustrate that point, the author suggests a hypothetical example of a student who has worked on a project because he "just love[s] to do it" and is then frustrated when the only recognition for the hard work is in a grade of "pass." The writer concludes, "So you see grades do motivate students to do a better job" (12.12). The writer has confused motivation and reward, and while the problem may reflect a limited vocabulary, a reader is unlikely to be persuaded by an example that so confuses the basic cause-effect relationship.

Thus, through incorrect use of a topic, the remedial writers at times undermine their entire arguments. The problem seems related to what Mina Shaughnessy noted as the difficulty basic writers have with keeping discourse in their memory. This weakness, which at the sentence level produces "blurred patterns," will at the paragraph and essay levels yield inconsistent and at times contradictory statements. Whenever teachers compare remedial writers with their more successful students, it is important that they analyze the coherence gaps that result from the misuse of topics, for those gaps suggest the
problem that the remedial writer encounters when trying to express thoughts with pen and ink.

The better writers—both average and advanced—have noticeably fewer gaps in the coherence patterns, and even the ones that do occur are not as likely to trouble or mislead a reader. Indeed the few problems are likely to be overlooked by a reader who makes allowances for the short time the students had for writing. Occasionally, the students appear to recognize that there is a problem, for they attempt to repair the damage. It is this type of error that I have classified as only a first-degree mistake. Two essays (24 and 25) suggest an order or sequence for the discussion which is not followed through on. However, in neither case is the tentative order stated in such an explicit manner as was that by the remedial writer discussed above. One student, for instance, mentions three television shows as examples of programs that portray the leading actress as a career or professional woman: "Julie Farr, M.D.," "Rhoda," and "On Our Own." Although the essay discusses the first program, the second and third are not referred to again; their omission may trouble a reader who expected to see all three discussed. The writer, however, seems to recognize the problem, for the example concludes with an acknowledgement that the "Julie Farr, M.D." show
is "only one example of programming that portrays women as they really are: self-sufficient, organized, and extremely capable" (24.9). In stating that the first show is but one example, the writer has indirectly taken care of the obligation to the other two shows. A reader will be more likely to accept the writer's change of mind if the writer shows that he or she is aware of the problem of not discussing all three examples.

One of the other average students has the reverse problem of beginning by limiting the scope of the discussion too narrowly: "The female in American television is portrayed as either a housewife who is clearly inferior to her husband or a secretary who bows to her employer's every command" (25.2). In the first half of the discussion that follows, the writer is content with that initial division, but in describing the portrayal of working women, the writer apparently realizes that secretary is too limited a classification. To remedy that difficulty, the writer expands the original division: "Many other popular series represent women as being in second-class jobs; be it secretary, associate television producer, or waitress" (25.21). I have labeled the original division as an error because it does create a temporary problem or difficulty for the writer and the readers, but readers may be willing to accept the
writer's change of mind if that change is marked as clearly as this one. We also might expect to see the writer remove the problem altogether if given the chance to revise.

Not all of the gaps in the essays of the average and advanced students are patched over so well as the ones just discussed, but none of their essays show the contradictions of the remedial writers. The writers seem much more in control. Their classifications or transitions may at times be imperfect, but the writers do not lose sight of the main point of a paragraph or an essay. They remember their original intentions.

The analysis of the misuse of topics confirms Mina Shaughnessy's description of the problem many beginning writers have:

Without a sharp awareness of his proposition or purpose a writer has, of course, great difficulty remembering where he is going. The ability to hold larger and larger units of discourse together (from paragraph to essay to term paper to research paper) is in fact an important measure of a student's intellectual growth, and writing can be viewed in part as a technology for holding vast and complex units of thought together.

Because of their short memory, the remedial writers use the topics in isolation. The misuse of topics can be explained by this short memory, for the errors are primarily the result of the writer's failure to carry through
the controlling idea that has been established elsewhere in the essay or paragraph. A subordinate topic that should be used to clarify some more important idea wanders off the subject. The problem might also be explained from the direction of the superordinate topic which should control or dominate what is under it. With the less skilled writers, the superordinate topic influences only a few of these subordinate sentences and topics. As a result, the organization breaks down, the essay pursues a tangent, and the major idea is treated only superficially.

Looking at the misuse of topics, the first part of the qualitative analysis, only allows one to see the weaknesses in the essays. While the misuse of topics may separate the unskilled remedial writer from the competent average and advanced students, it does not permit one to distinguish between those writers who are competent or proficient and those who show some creative skill. To distinguish among all three groups, I examined the writer's major inventive strategies, the topics that appear high in the structure of the essays. My first step in this analysis was to list the topics that governed or controlled each paragraph of the essays and, where possible, larger units. In the discussion of these
strategies, I attempt to explain what I perceive to be the strengths and weakness of the writers' approaches.

Tables 5, 6, and 7 offer a brief, paragraph-by-paragraph outline of the thirty essays. When several paragraphs clearly combine to function as a unit, I have indicated that pattern by bracketing the relevant paragraphs; however, to keep the labeling to a minimum, I have only marked the groupings which I judged to be significant. The numbers above the paragraphs refer to the number of sentences in the paragraphs; they may be used as a rough gauge of the amount of development given to the major topic of the paragraph. This grouping of paragraphs is important because it suggests the extent to which a writer managed to exploit a particular strategy of development. A writer who stayed with a single topic or strategy throughout the entire body of the discussion could be expected to have a detailed, developed essay that demonstrates a progression of argument from one paragraph to the next. A writer who moves from one brief discussion to another and to yet another will fail to show that consistent development; the resulting essay will seem more like a collection of paragraphs than a single argument.

The results of this analysis can perhaps best be explained through a discussion of a recurring pattern of
TABLE 5

MAJOR PATTERNS OF DEVELOPMENT OF REMEDIAL ESSAYS

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<tr>
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<th>Paragraphs</th>
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Key:
- Cat—categorization
- C-E—cause-effect
- Cm—comment
- Cn—contrast
- Ctx—context
- D—division
- Dsc—description
- Ex—example
- Epl—explanation
- N—negation
- P—process
- Q—qualification
- S—support
- Sm—summary
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### TABLE 7

**MAJOR PATTERNS OF DEVELOPMENT OF ADVANCED ESSAYS**

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<tr>
<th>Essay</th>
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<td>39: C-E, C-E, C-E, Sm</td>
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development which I found in the essays. Because of the way this pattern appeared in its purest form, I have labeled it the "five-paragraph essay paradigm," and I offer the following somewhat stipulative definition and discussion of that form. The pattern of such an essay is easy to recognize. Introductory and concluding paragraphs frame the body of the discussion. The introduction usually contains the thesis statement for the essay, although sometimes it may only set the context. The concluding paragraph is usually either a summary of what has been said in the essay or a comment that gives the writer a chance to express an opinion. Three body paragraphs discuss separate aspects of the subject. Such is the structure of the five-paragraph essay in its purest form; the paradigm, however, can appear in different variations. In spite of the name for the paradigm, the number of paragraphs is less crucial than the relationship among them. Whether there are four, five, or six paragraphs, the basic network is introduction, division-support, and conclusion. The division of the middle paragraphs is usually loose, where the individual parts have little relationship among themselves; similarly, the support may be through examples or causal analysis. Occasionally, two or more parts of an essay may contrast with each other, but more commonly, the order of the
middle paragraphs is interchangeable. One paragraph could be substituted for another without the logic and coherence of the argument being affected. The strength of the paradigm is that it can organize a discussion on almost any subject, but the structure may seem imposed on the subject.

This five-paragraph paradigm appeared often in the student writing, but its frequency varied from one group to the next. The rigid sense of structure that the paradigm entails suggested a working hypothesis. One would not expect the remedial students to follow the paradigm very consistently: it demands a strong if rigid structure that remedial writers may not yet be sensitive to. One would expect the average writers to employ the paradigm quite regularly. Advanced writers, however, may be ready to leave such a pre-packaged structure behind, letting instead what they have to say determine the shape of their essays. My analysis of the thirty essays supports this hypothesis about the increase and then decrease in the use of the paradigm. In the following discussion of the essays, the middle paragraphs of the essay are all referred to as support paragraphs if they reinforce the claims of the thesis. In other words, to simplify the discussion, I have not attempted to distinguish the more narrow support topic from other
types of support, such as exemplification and causal analysis.

Seven of the thirty essays have exactly five paragraphs, and of the seven, five fit the paradigm perfectly (19, 22, 26, 29, and 32). One seems to offer a variation of the paradigm; essay 31 has an introductory paragraph, two support paragraphs, and two paragraphs devoted to negating an alternative view. Although the essay ends rather abruptly, the basic pattern has been established by the five paragraphs. Essay 18, in spite of having five paragraphs, does not fit the paradigm as I define it. The essay does have a separate introductory and concluding paragraph, but the body of the essay does not divide into the separate parts that can be interchanged with each other, as is typical of the basic paradigm.

Of the other essays, thirteen seem to be variations of the basic structure. Five essays (12, 20, 25, 28, and 39) offer only two support paragraphs. Three essays (13, 27, and 37) provide four support paragraphs, and one essay (14) gives five. Two essays with only four paragraphs (15 and 30) end rather abruptly without a concluding paragraph, but like essay 31, the other paragraphs of the essay establish the basic pattern. Two other essays have more than five paragraphs, either because of indenting error (21) or because of sub-divisions
within the basic five parts (23). Thus nineteen of the thirty essays follow some version of the five-paragraph-paradigm.

There are various reasons why each of the eleven remaining essays does not fit the basic pattern. Some lack a concluding paragraph, and yet the essays have a sense of closure. Essays 35 and 36 offer the best examples of these effective endings, where the final paragraph completes and concludes the discussion. Essay 10 is a less successful example of this type of ending; the final paragraph breaks the coherence pattern in the essay and ends with personal reverie. Some of the more successful essays in this group lack the clear division into separate interchangeable parts that is characteristic of the basic paradigm; in these essays (24, 33, 34, and 38) the middle paragraphs work together well because the writers were able to create a new structure that provides a progression of arguments. Four unsuccessful essays (11, 16, 17, and 18) are basically a collection of paragraphs that not only show no connection among themselves but also are not subordinated to any controlling idea that would give the group of paragraphs a unity.

Table 8 summarizes this analysis of the essays. The final breakdown of essays is revealing; of the nineteen essays that fit the paradigm, five are from the
TABLE 8

FIVE-PARAGRAPH ESSAY ANALYSIS

<table>
<thead>
<tr>
<th>Student Groups</th>
<th>Five-Paragraph Paradigm Essays</th>
<th>Essays With Other Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remedial</td>
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<td>10, 11, 16, 17, 18</td>
</tr>
<tr>
<td>Average</td>
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<tr>
<td>Advanced</td>
<td>30, 31, 32, 37, 39</td>
<td>33, 34, 35, 36, 38</td>
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</tbody>
</table>

remedial group, nine are from the average group, and five are from the advanced students. Of those that do not fit, five are from the remedial group, only one from the average group, and five from the advanced students. A critical reading of those eleven essays will show that the five remedial students flounder because they did not find a strategy for holding their essays together. The one average student and the five advanced writers passed-up the five-paragraph paradigm, but were still able to find an alternate pattern of development that would unify their essays. The figures are about what one would expect. The remedial writers have yet to master this basic form of structure, and those who do not use it are unable to invent something else to take its place. The average writers, with only one exception, make use of this simple pattern of organizing and arranging their essays. The advanced students often feel free to depart from the
standard pattern in order to devise an order of their own, an order which more appropriately matches the developing patterns of their thoughts. As I will discuss below, that order is usually developed around one or a combination of the topics. The analysis of the major strategies of invention provides a more detailed explanation for this breakdown of the essays by the five-paragraph paradigm.

The remedial essays were frequently the most difficult to analyze, largely because at times it was difficult to discern a definite function or purpose for some of the paragraphs. With the exception of essay 18, all opened with an introductory paragraph that stated what appeared to be the author's thesis and often set up the context. Seven of the essays also included a final paragraph that achieved a sense of closure. The more revealing parts of the essays were the middle paragraphs. The characteristic weakness or limitation of the remedial essays was the absence of any clear relationship among the paragraphs; consequently, there seemed to be no progression of ideas. All of the middle paragraphs might relate to the subject; indeed, they might all support the thesis statement. What was almost always missing, however, was any recognizable relationship between or among the individual paragraphs of the body.
Essay 16 illustrates this weak link among paragraphs. The last sentence of the introductory paragraph asserts that professional basketball is exciting or "eye-catching to the everyday sports fan" (16.5). Thus the reader is led to expect the focus of the essay to be on the fan or from the fan's perspective. Apparently, however, the mention of the fan's perspective suggested a contrast to the writer, for the second paragraph discusses basketball "as seen from the professional athletes eye" (16.6). That paragraph tells the reader that the sport is "hectic and rigorous," but the athlete is willing to endure it, the next paragraph continues, because of the high salary that a player can earn. The essay has moved quite a distance from what the opening paragraph suggested would be the controlling idea of the essay. The fourth paragraph at least returns to the fans, but only to argue that they should not let the high salaries paid to players discourage them from going to games. The fifth paragraph shifts abruptly to discuss the contrast between teamwork and individual play; the paragraph has little relation to the remainder of the essay, except that it is on the subject of professional basketball. Neither does the sixth paragraph relate to the rest of the discussion; it identifies two controversial rule-changes in the game. The final paragraph concludes the essay by exhorting the reader to go out to a game. Several of the
paragraphs function rather well in isolation, but the absence of any controlling order or pattern means that the essay fails to offer a clear progression of ideas that might convince a reader of the writer's thesis, if indeed the reader can find a thesis for the essay.

The absence of a controlling idea defeats essay 16. Other remedial essays have a controlling idea—a thesis to which all the other parts are subordinated; but the individual paragraphs appear to have no relationship to each other. With these essays, there is no integrating pattern that enables the writer to present an argument that progresses from one paragraph to the next. The lack of such an integrating pattern does not necessarily defeat an essay, though it does limit its effectiveness. Both remedial responses (14 and 15) to the assignment on the image of women on television illustrate their theses well. Similarly, both essays (18 and 19) that attempt to explain why people are unwilling to fight crime offer three plausible explanations or causes. The essays suffer from the coherence gaps discussed above, but without those flaws, the writers' overall attempts would be satisfactory, if unexceptional. Two of the weakest essays are those that attempt to describe the appeal of a particular sport (16 and 17). Perhaps this more descriptive assignment does not so quickly suggest an
argumentative edge that can control and guide the essay as a whole. At any rate, both remedial sports writers had little success in finding a workable thesis. What follows the introductory paragraph is in both essays merely a collection of paragraphs; indeed, as paragraphs, some of the sections work well. Unfortunately, there are few or no connections among the paragraphs: their order could be changed; one or more could be omitted without harming the others. The essays lack inter-sentence or inter-paragraph topics which could join the separate paragraphs into a unified whole.

Only one remedial essay has an inter-paragraph topic that unifies the separate support paragraph. Essay 13 argues for letter grades as the only "way students can . . . possibly be graded" (13.2). The first two paragraphs of the body present two separate reasons for using letter grades: they permit an employer to judge the suitability of job candidates, and they allow the students to evaluate how well they are doing in their school work. The next two paragraphs discuss the alternative, pass-fail grading, on precisely these two points. Thus the four middle paragraphs of the essay are joined together by a block comparison-contrast pattern based on the two criteria for evaluating a grading system. Some reordering of paragraphs could take place (two and three, for instance, could switch with four and five),
but a reader will probably finish the essay feeling that the writer did have a strategy in mind throughout. In the concluding paragraph, a single sentence that discusses the students suggests a link between the two criteria: "This way they can see how they fare in the job market according to what kind of grade they had" (13.28). The job market and self-evaluation are joined, a linking which could focus the overall pattern of the essay. The important connection, however, is left undeveloped.

This essay is, nonetheless, the exception among the remedial writers' productions. As Table 5 indicates, there is usually no patterning or chunking present between paragraphs. It would seem that, at their best, the remedial writers compose only in paragraphs; at least, the paragraphs are rarely combined or connected into larger units. Even when all of the paragraphs remain connected to the subject or thesis, the essays lack unity and progression because they have no controlling topics that would join all parts of the discourse together.

As a group, the average essays show a marked improvement over the remedial essays. Nine of the ten writers in this group used some version of the five-paragraph essay to control their essays. Indeed, that paradigm
seems characteristic of this group of writers: the students have learned that their essays should have introductions and conclusions and that the body of their discussion should be divided into recognizable blocs. These most basic features of structure, the average group of writers have learned. However, most of the essays show a development even beyond these minimal features of the five-paragraph paradigm; only four of these middle-level essays (21, 22, 27, and 28) lack an integrating principle that joins several of the parts together. In the essays where one unit or paragraph of the essay could be omitted or switched with another, the authors of essays 22 and 27 indicated in a transition sentence at the beginning of the essay what the different paragraphs would discuss. By signaling ahead of time what would be discussed, they lessen the chance that a reader will feel that the various paragraphs and sections of the essay are random and arbitrary: "Football is appealing in many ways. It cuts across generations, has unexpected twist, a fast pace, and an appeal to our natural instincts" (27.2-3). While there is no apparent connection among the four parts previewed here, the writer has at least set up expectations which when fulfilled should lessen the chance that a reader will see the development as arbitrary and random. Only two essays (21 and 28) proceed directly to their support paragraphs without any preparation or
transition that links several parts of the essay together. In six of the essays there is some organizing topic that brings the parts together so that the essay is more than a mere collection of paragraphs, even more than a collection of paragraphs all on the same subject. Occasionally, the unity may not be complete, for the topic may not link all parts of the essay. Essay 29, for instance, offers three reasons why people choose not to get involved in fighting crime. While the first two reasons are related (indeed, the second almost seems a variation of the first), the third reason has no connection with the other two. The grouping of paragraphs in essay 24 is even more unusual. The introductory paragraph closes with three sentences that qualify the thesis and list three examples that support not the thesis but the qualification. The second paragraph extends or expands one of the three examples. The qualification is dealt with at such length, a total of six sentences, that the writer must re-introduce the main thesis. After the original line of discussion is resumed, the essay offers an example from the "All in the Family" television series. Next, the writer moves, not to another television program, but to a class of programs--the "jiggle shows." One paragraph is needed to introduce the classification and two paragraphs for the two examples that are given--
"Charlie's Angels" and "Three's Company." Thus those three paragraphs function as a unit within the essay, as does the earlier qualification section.

Comparison-contrast is a common strategy for uniting major sections of an essay; both essays 20 and 23 use it. In essay 23, the entire first half of the discussion (paragraphs one through four) contrasts with the second half of the essay (paragraphs five through nine). Comparison-contrast is thus used to organize and structure the entire essay; it is clearly the dominant structural topic in this essay.

One of the more interesting essays, 26, uses division as its dominant structural topic. The author suggests in the introduction that there are three reasons for the popularity of swimming as an exercise. Perhaps by chance, the three reasons parallel three parts of Kenneth Burke's pentad: scene, agent, and purpose. Whether by chance or not, they appear less arbitrary than a random list of reasons for taking up swimming; the division seems exhaustive. Perhaps Burke is right when he suggests that to understand a subject, we must understand the scene, the agent, and the purpose. The essay is strengthened and unified by the extensive use of the division topic. Not only are the three support paragraphs linked through division, but the individual paragraphs
are all developed through divisions: when the author describes where and when one can swim, the paragraph is organized around the seasons of the year; when the subject is who can swim, the chronology of life from infant to senior citizen offers the basis of division; when the focus is on the purpose of swimming, the paragraph is developed by referring to the separate parts of the body that benefit from swimming. By the end of the essay, one is almost tempted to argue that for this writer, division is what Richard Ohmann calls an "epistemic choice," a habitual or "persistent way of sorting out the phenomena of experience." But regardless of how basic division is to the writer's way of understanding, the consistent and repeated use of the division topic gives the essay a unity that it would not likely achieve otherwise, and because the division is so thorough and systematic, the essay evidences a completeness that takes it beyond the arbitrary discussion of the essays of less skilled writers. The division topic structures and controls the essay.

If there is a weakness common to many of the average essays, it is that the structure, the five-paragraph paradigm, seems mechanical and pre-packaged. The structure varies little from one essay to the next. Occasionally, comparison-contrast or a clear division may link
several of the paragraphs, but, otherwise, the structure of the essays is the same regardless of the subject and regardless of what the writers have to say about the subject. That is the strength of the five-paragraph essay paradigm that the average writers use: it can accommodate almost any discussion. But that is also its weakness, for it makes the writing seem both predictable and arbitrary—predictable because after the opening paragraph, the reader knows exactly how the remainder of the essay will follow, and arbitrary because almost any subject could be discussed in exactly the same manner.

In essay 26, the support-division pattern appears particularly appropriate for the subject, but at other times, it seems that the writers chose that pattern without considering the subject.

Essay 27 presents an example of such an arbitrary link between the form and content in an essay. The writer discusses the attraction of football for fans; he finds it "the most exciting and funfilled game in America" (27.1). In contrast to the remedial essay on professional basketball, this essay limits itself to one perspective—the fan's. But the writer has yet to indicate exactly what the essay will say. The final two sentences of the first paragraph provide that preview for the reader: "Football is appealing in many ways. It
cuts across generations, has unexpected twist, a fast pace, and an appeal to our natural instincts" (27.2-3). The phrase "in many ways" is a tip off that the writer will discuss a rather arbitrary series of attractions that he sees in football. There is no connection among any of the four sub-divisions, or, at least, the writer makes no connection. The essay, predictably, devotes one paragraph to each of the four; and the final paragraph presents a rather natural appeal for the reader to "go to the game or watch them on television" (27.33). The writer never loses control of the essay, but a reader is likely to find the discussion arbitrary: "Why those four attractions? Why that particular order for the paragraphs? Indeed after the opening preview of the introduction, a reader may see little point in reading the essay as a whole, since its discussion is so predictable.

Even when the essay does not preview the development explicitly, the discussion may still seem predictable or at least obvious. The author of essay 28 suggests that bystanders who witness crimes are "often afraid to report them for fear of whatever their personal involvement might bring" (28.1). The effect of their inaction, the writer suggests, is that "the chance of the offender being caught" are lessened (28.2). The phrase "whatever
their personal involvement might bring" is vague enough to allow the writer to discuss a variety of drawbacks to reporting crime, and that is what the writer does. The essay covers two fears that witnesses may have; each is illustrated with a single example and connected with "the astounding rise in crime" (28.2). The witnesses first fear "the offender seeking revenge with them for turning him in" (28.3). Their second fear is that their own privacy and peace will be disturbed by their involvement. This second hesitation is only indirectly a fear, but the writer's opening phrasing seems broad enough to permit interpreting the hesitation as a type of fear. The essay, I think, is acceptable; its examples are appropriate and moderately well developed. The weakness of the essay is that it fails to say anything that is not obvious to most readers. The writing fulfills the assignment, but it does not become a means for the writer to explore and discover his ideas. There is, perhaps, no reason why the five-paragraph paradigm so associated with the average writers would necessarily preclude such exploration and development of ideas, but the writing examined in this study supports the judgment of William Irmscher about the paradigm: "For the writer, there are no discoveries. For the reader, there is no anticipation, no surprise."¹⁴
The advanced students, as a group, show more flexibility in letting the subject, and what they have to say about the subject, determine the patterns of development in their essays. Five essays in particular (33, 34, 35, 36, and 38) demonstrate this flexible patterning. Of the ten essays written by students with an ACT score of 33 in English, these are also the five essays that received a combined holistic score of 8 or 9. Essays 34, 35, and 36 received a 9, the highest score possible. I found little difference between the other five essays of the advanced students and the solid, competent writing of the average students. On the basis of the ACT score of 33 in English, all of the ten students might be called "advanced," but the essays are of varied quality. The holistic ratings suggest that essays 33, 34, 35, 36, and 38 are the more advanced essays written by students with an ACT score of 33. My analysis of the special skills of better writers is thus based on the five essays, referred to above, by students who show an advanced skill in developing their arguments. Because the inventive strategies of these writers represent something of a target towards which the teaching of the other students should aim, the discussion of these essays is somewhat longer than that for the remedial or average students. It is longer for one other reason as
well; the writing is more complex and subtle. Because the essays are less predictable than others, one can generalize about their development only after a more detailed analysis.

The strategies that the writers followed with these essays may not be apparent on a first reading. The paragraph-by-paragraph analysis of essay 35, for instance, does not seem particularly unusual at first. The opening paragraph offers a fairly common thesis for essays on this assignment: television still presents a distorted image of women's roles. The negative slant of the thesis turns out to be crucial, for it suggests the type of examples that the writer should use, namely recent television shows that, on the surface, might appear to present a realistic view of women but actually still distort their image. The second and third paragraphs of the essay discuss examples of this sort—first the supposedly liberated woman who is nonetheless stereotyped as "invariably over-aggressive and competitive" (35.6), and second the female detectives of "Charlie's Angels," who depend on their bodies and not their brains for success. These middle paragraphs combine negation and support with examples, as the writer shows that the apparent counterexamples actually argue for the thesis of the essay. Because the writer has
chosen such key examples—examples which do more than merely illustrate—the development of the essay does not seem arbitrary. The final paragraph in this brief essay does more than just summarize the discussion; it adds an important explanation that answers the basic question of the essay—what is wrong with the portrayal of women on television? The answer gives the essay a sense of completeness and closure: women are still "divided into categories" or stereotypes, rather than shown "as individuals" (35.15 and 14). The stereotypes may have changed, but they remain stereotypes. This final explanation provides closure for the essay, while offering a comment on the earlier examples and discussion. The topics of example, negation, support, and explanation have been woven together to develop the subject and to organize the essay. Unlike the organization of weaker essays, where the arrangement of paragraphs is often more or less arbitrary, the sequence here appears well planned. Paragraphs two and three might be reversed; but in the present version, the writer has argued for a progression from one paragraph to the next by claiming that "the sex objects, such as Charlie's Angels" are "the most discussed women in television today" (35.9). Thus, the writer makes it seem appropriate that the essay lead up to this example. The essay, both
essay. The paper begins with a very assertive charge; the language is quite strong:

Television . . . has demonstrated flagrant irresponsibility to the society it serves . . . through repeatedly showing women as moronic puppets, incapable of any thoughts or actions beyond the barest minimum that mere survival necessitates. (34.1-2)

The writer appears to recognize that this opening has gone too far; the second paragraph quickly qualifies the bold charges of the first, and the writer then offers two additional paragraphs that illustrate or support the qualification. One lengthy example traces the changes that have occurred in the "All in the Family" series since it was first aired (34.9-16); it is perhaps the best developed example in any of the essays. All in all, the writer devotes three paragraphs and twenty-one sentences to qualifying the opening statements of paragraph one. When the essay returns to the original thesis that "television programming . . . seems impervious to change" (34.24), the return seems to function as a contrast to the qualification, so extensive has the qualification been. The concluding paragraph reflects the development that has taken place in the essay, for it acknowledges that while some important changes have been made, there is still much that needs to be done "if television is to ever really conquer the stereotyped view
of women it helped to create" (34.31). Indeed, it is only with the final sentence that the essay offers a thesis that joins all its parts. One might well argue that the essay is flawed, that the overstatements of the first paragraph are too strong ever to be resolved or balanced by the qualification section. There probably is room for revision in the essay, but what is important is the way the writer has allowed what she wanted to say to shape and structure the essay. The reader has been allowed to follow the development and eventual synthesis of thoughts, whether or not that process accurately mirrors the development and synthesis in the writer's own mind.

There are several important rhetorical advantages to an essay that allows the reader to follow the writer's discovery of arguments and arrive at the thesis only at the end. When the thesis is not given away at the beginning, the essay builds suspense or at least produces a kind of argumentative plot that holds the reader's interests. Perhaps of more importance, when the full thesis does not appear until the end, the reader has less time to raise objections to the writer's position.

Even when the writer does choose to present the main idea or thesis at the beginning of the essay, something can be gained by following an indirect route in presenting
in content and form is unified, coherent, and, in spite of its meagre 287 words, adequately developed.

The initial claim that television still presents a distorted view of women focuses the first three paragraphs of the essay; one might well identify that sentence as the thesis of the essay. The final paragraph, however, offers a competing thesis by suggesting that the problem is not in the particular image presented, but in the portrayal of any stereotyped view. Whether one or both of the sentences are taken as the thesis is less important than recognizing that the writer has presented a controlled essay that allows its main idea to evolve.

The pattern of development here seems determined not by some pre-packaged form but by what the writer wanted to say about the subject. The final product—the essay—seems to reflect the process the writer followed in discovering her thoughts, but whether the stages of a paper reflect the exact stages of a writer's thoughts on a subject is less important than the effect such an evolving thesis has on readers. Where the writer's thoughts appear to emerge, even change as the readers move through the essay, the writing permits the readers to share in the discovery of the writer's thoughts.

Essay 34 offers another example of an essay that presents a thesis that evolves in the discussion of the
the argument itself, The writer of essay 38 adopts such a strategy. The opening paragraph gives the major thesis: "the apathy of New Yorkers is at least partially responsible for the high crime rate of the city" (38.3). Rather than offer a series of separate reasons in the supporting paragraphs, the writer offers only one extended analysis of cause-effect relationships. The essay is developed through a discussion of the ironic interaction of short- and long-term effects: the desire to be safe makes citizens unwilling to get involved in trying to stop crime, but that reluctance to get involved in turn encourages crime so that in the end the citizens' unwillingness to take risks means that they will ultimately face an even greater risk of more crime. The body of the essay contains three paragraphs, but all three work together to trace the complex cause-effect relationship. It is only at the end of the essay that the reader discovers how the writer has fit the parts of the essay together. The writer presents only one argument for the thesis, but because that argument is so well developed, the writer is less likely to be faulted for not offering enough evidence and support.

The advanced student who explained the popularity or attraction of soccer provides another example of what can be gained when the supporting parts of an essay are
held together by a major inter-sentence and inter-paragraph topic. The writer's thesis is specific enough to focus the essay, but it does not suggest an organizing principle for the writer to follow: "I have come to view the highly competitive sport of soccer as the contest between two teams as units" (36.3). To explain or clarify that statement, the writer draws upon the division topic: there are several perspectives from which soccer might be seen as a contest; the author chooses two, probably the two more obvious ones, the fan's and the player's. One paragraph is devoted to each of these perspectives. The final paragraph brings those two together in a synthesis, for there the writer discusses how the spectator can share the enthusiasm and spirit of the team members. This synthesis completes the essay and provides a closure that seems natural and part of the discussion itself. It seems appropriate also to point out how the writer's strategy of division may have been a heuristic in this essay. Speculating on the process by which the essay was written is risky, but in this case, it seems likely that the writer did not have the time to brainstorm a mass of descriptions about soccer and then organize those details neatly into the three-part discussion of the essay. It seems far more likely that the realization that the subject could be treated from three
separate but related perspectives preceded the detailed analysis. Once the writer saw that division, she could then move to describe the contest of soccer from each of the different perspectives. By helping the writer focus the analysis, the topic of division may have led to a better understanding of the subject and of the way that the subject might be shared with a reader.

When the pattern of development seems appropriate to what the writer has to say, the structures of the essays become less and less noticeable. Certainly they are less obtrusive. One reason the structures recede from view is that the reader focuses on what is being said so quickly and naturally. Michael Polanyi offers a helpful analogy:

We may take the example of the use of a probe to explore a cavern, or the way a blind man feels his way by tapping with a stick. . . . Anyone using a probe for the first time will feel its impact against his fingers and palm. But as we learn to use a probe, or to use a stick for feeling our way, our awareness of its impact on our hand is transformed into a sense of its point touching the objects we are exploring.15

With the advanced writers' essays, our attention as readers moves away from the structure to the meaning or message which the structure helps us recognize. To use Polanyi's terms, our "focal awareness" is on the message; our "subsidiary awareness" is on the structure.16
Another possible reason why readers may notice the structure of successful essays less is that the writers may be following patterns of development that are more varied and complex than what most readers are accustomed to seeing. Essay 33 offers an example of such a varied structure. The essay is framed by a fairly standard pair of introductory and concluding paragraphs, but the five paragraphs in between do not follow a pattern that is immediately recognizable as one reads paragraph-by-paragraph and sentence-by-sentence. The writer begins the middle section simply enough: "My own experience in starting college is showing me very clearly how grades, along with the rest of the educational system, inhibit learning" (33.6). That sentence actually suggests the strategy that the writer follows in the rest of the essay. The student's experience in school is used as an example to illustrate and argue for the thesis. The opening paragraph of the body establishes the context by surveying that experience from elementary school to the beginning of college, concluding with the author's statement about the education system that she "can no longer accept it enough to succumb to it" (33.10). Instead of continuing the example with more details, the writer pauses in the next paragraph to explain the objections: "In simple economic terms school is insane" (33.11). The writer dislikes "being told what to do" (33.12), and in case the
reader does not understand why that is bothersome, the next paragraph adds another layer of explanation: "When I do things out of my own energy, my own motivation and choice, I am being productive, my energy multiplies, both the process and the result are satisfying and full of joy for me" (33.30). After these two intervening paragraphs of explanation, the writer returns to the example of her own experience. The fourth paragraph of the discussion provides a rather detailed illustration of the writer's experience in French class, an experience which is contrasted first with that of classmates in the course and second with the writer's own experience in other courses. That final contrast is set off in a separate one-sentence paragraph that probably should be linked with its preceding paragraph. With such an extended example and explanation, the writer apparently feels the need to offer the traditional summary closing, and one is provided. The structure of the middle paragraphs is not, on a first reading, very apparent, yet there are no gaps or breaks in coherence which might mislead or confuse a reader.

For a reader, these flexible patterns of development in the advanced group produce a harmony of form and content. The structure of the writing does not seem to have been chosen before the writer began to write; instead,
the form evolves with the evolving thesis. The topics are especially important, for they become the means for "chunking," for holding the parts of the writing together. With advanced writers, an example may extend over one, two, three, or more paragraphs; and parts of the example may call for intermediate support, contrast, or explanation. The skilled writers manage to hold off the potential chaos and create new patterns of order. This extended development contrasts strongly with that of the other groups of students. The average writers produce a unified essay, but the individual paragraphs do not lead up to and follow from one another. There is no progression of argument that it constantly developed from one part of the essay to the next. The remedial students have even more trouble integrating the parts of an extended essay. Indeed, it is precisely that difficulty which explains most of their coherence errors.

The link between form and content is especially clear in those five advanced essays, which break from a standard, pre-packaged structure. In essay 33, for instance, the example which forms the basis of the discussion in the essay extends over five paragraphs and twenty-seven sentences. The qualification in essay 34 covers three paragraphs and twenty-two sentences. By examining the coverage, one can see the organizing and generative power of the topics. Different writers will
use different topics; tables 5, 6, and 7 suggest that the significant fact is that the better writers seem to get more mileage—or to be more precise, to generate more sentences—out of their topics.

The extra power that the topics have for the advanced writers comes often from a combination of two or more topics working together. One of the most effective examples from any essay is the one used by an advanced writer to show how the image of women presented on television has changed over the years (essay 34). The example topic combines with the topics of process and contrast to show how the portrayal of Edith Bunker on "All in the Family" has evolved. It is often this type of complexity from a combination of topics that can best describe writers' successful attempts to discuss their subjects. The better writers can weave several purposes together simultaneously. The student who drew on her own experience to argue against grades links several topics together. The third paragraph begins with an explanation that "In simple economic terms school is insane" (33.11). Two paragraphs later when the writer introduces the main example, a contrast is suggested: "This sane kind of productivity is, furthermore, necessary to my ability to learn" (33.23). The insanity of one educational system contrasts with the sanity of the other. The different paragraphs do not follow the
textbook alternate or block pattern for comparison-contrast, probably because the contrast is only one of several relationships or topics that the writer is using.

My examination of student writing suggests that the advanced freshman writers have begun to combine their basic strategies of invention in order to create more powerful topics. A writer may decide to compare two subjects, but he or she still has to decide how the comparison could best be done. Could examples of each subject be offered and then compared? Could each subject be described and the descriptions compared? Joining the comparison-contrast with some other topic, such as cause-effect, gives the writer a clearer focus and direction. The writer of essay 38 adopts such a strategy. The writer's own thesis was that the public's unwillingness to fight crime actually led to more crime and thus increased the risk that the public runs. By contrasting this view with the alternative view that by not getting involved people are safer, the writer created a powerful heuristic. The writer had to trace the cause-effect relationship at greater length and to consider several possible causes and effects. The result of this joining of cause-effect with comparison-contrast is a unified, well-developed essay that argues and illustrates the writer's own thesis while refuting an alternative argument.
What is special about this type of combination of topics is the way the topics work together. In the example from essay 38, cause-effect is not subordinate to comparison-contrast, nor comparison-contrast to cause-effect. The two topics meld to create a single, powerful generative tool, a combining of topics that is perhaps analogous to the ratios of Kenneth Burke. Burke argues that his five basic terms of the pentad—act, agent, agency, and purpose—can be paired with each other, pairings which he calls ratios. For instance, as Marie Nichols suggests, "between scene and act a logic prevails which indicates that a certain quality of scene calls for an analogous quality of act." Combined, the five terms of the pentad yield ten ratios. The ratios are, Burke claims, "principles of determination" and "principles of selectivity"; that is, the ratios can guide our understanding of how and why things happen the way they do. Burke writes that his "stress is less upon the terms themselves than upon . . . the ratio's among the terms." A ratio—whether of terms of the pentad or of some other set of topics—is, by definition, variable. There are times when one topic will be subordinate to another. It is important, however, to be able to account for the varied and changing relationships between the topics, especially when two or more topics seem to combine. Some principle such as the ratios is
needed if we are to account for the ability of better writers to combine topics in order to discover new perspectives for communicating with a reader. Two topics combined produce a more powerful heuristic tool than either of the two working in isolation. It is this type of flexible but complex use of the topics that best characterizes the success of the advanced writers in finding original perspectives and approaches. The complexity seems related to the writers' ability to work successfully with larger "chunks" of discourse. The more complex strategy of development or invention frequently necessitates or at least permits a greater working out: it takes more sentences to explain or articulate the more sophisticated analysis than it does to explain or articulate the simple observations of the less skilled writers.

This chapter suggests, in sum, that no simple count of topics can distinguish different levels of writers from each other. The frequency counts for the sentence-by-sentence use of topics showed little difference among the three groups of students, and the frequency of transition signals similarly revealed few differences among the strategies of development used by the three groups of writers. There was always far greater variation within the groups than there was among them. It is perhaps not surprising that there were so
few differences with these sentence-level strategies of invention: an essay may fail or succeed for a number of reasons, and while an excellent essay must be at least competent in all areas, the success may come from a variety of factors. To account for that success, this study found it necessary to look beyond the sentence-level strategies and the surface-level features that mark them in order to examine the overall argumentative patterns of the essays. The analysis at this level revealed a trend in the development of skills of invention, and this trend may be used to describe the inventive strategies of the three groups of writers. The remedial students regularly have trouble controlling extended passages; the average students gain that control by holding to a standard pattern or structure; the advanced students, at least half of them, are well enough in control to use patterns of development tailored to their own ideas.

The final chapter offers a summary description of the three groups of writers and of the patterns of development found in their essays. That description, together with the analysis of this chapter will provide the basis for a brief discussion of the implications of this study for the teaching of writing.
CHAPTER IV: NOTES

1. T-Unit is what Kellogg Hunt calls the nickname for minimal terminable unit, "one main clause with all the subordinate clauses attached to it." Grammatical Structures Written at Three Grade Levels, NCTE Research Report No. 3 (Champaign, Ill.: NCTE, 1965), p. 20.

2. Hunt, p. 56.


7. Halliday and Hasan's list of conjunctive adjuncts is found on pp. 242-243 of Cohesion in English.


17. Burke, p. 15.


The primary goal of this dissertation was to describe the patterns of development found in the essays of three groups of students: remedial, average, and advanced. This final chapter draws on the analysis of the previous chapter to present a capsule description of the skills of invention of each of these three groups of writers. That description leads to the final part of this study, a discussion of how students might better be taught to use writing to develop and express their ideas.

The major difference among the three groups of writers was in their ability to extend an argument over successively longer passages of discourse. The remedial essays examined in this study revealed that the writers of those essays often encountered problems when their arguments extended over several sentences. The average writers gained control of their essays, although their arguments or discussions often did not extend beyond the bounds of individual paragraphs. The advanced writers were able to "chunk" or group larger units together to
explore their ideas more fully and less predictably than either of the other two groups of writers.

The remedial writers do not make very extended use of their strategies of invention. Mina Shaughnessy noted that "one of the most notable differences between experienced and inexperienced writers is the rate at which they reach closure upon a point,"¹ and my study confirms her interpretation. The remedial writers introduce a topic and drop it too quickly before it has had a chance to generate and control a detailed analysis. The function of certain sentences will be unclear because the relationship of those sentences to the surrounding text is confused, or the sentences are inconsistent with what the writers have said elsewhere in their essays. In general, the source of these problems seems to be that the writers cannot or do not remember the implications of extended passages. Thus their writing is often broken; these writers are far more likely than the other students to use the topics incorrectly. Yet even if the errors were removed, the essays of the remedial students would still be weak, primarily because the essays depend on arguments that are too brief and simple. The writers use strategies of invention in isolation from each other. In only one remedial essay was there an overarching topic that joined different paragraphs of the essays together to form a unified argument.
The group of average students have controlled the problems that plague the remedial writers. The gaps in their essays are relatively few and less likely to undermine the essays. Their essays, however, tend to follow a predictable pattern or structure. Introductory and concluding paragraphs are usually supported by two, three, or four separate paragraphs in the body. The pattern of development is rather formulaic. Nine out of ten of the average students use some version of what I labeled the five-paragraph essay paradigm. The essays are unified and coherent. If there is a weakness other than the dullness that William Irmscher complains of, it is that the essays of these middle-level students never present an argument and discussion that develops throughout the entire essay. Each paragraph of support works separately, so that the next paragraph must start the argument and discussion over again. That is the weakness of the five-paragraph paradigm where the paragraphs do not follow up the preceding discussion.

The advanced students presented a mixed quality of writing. Half of the group wrote essays similar to the papers of the average group. However, five of the writers, those with combined holistic scores of 8 and 9, appeared comfortable enough with writing to try more flexible and varied approaches. The usual loose division-
support pattern of the five-paragraph paradigm was abandoned, as the writers joined a variety of topics to create new structures and patterns that more naturally reflected their individual, evolving thoughts. Paragraphs of their essays worked together to form larger chunks or units of discourse. For a reader, the main advantage of this grouping is that the essays can show a progression and development of argument that extends beyond the limits of the individual paragraphs.

In sum, as one moves from the remedial, to the average, to the advanced writers, one finds the students at each successive stage managing extended discourse with more and more success. The errors of the remedial writers result from their inability to pull together writing that extends beyond several sentences; the average students gain control of their essays but produce rather predictable writing; the better advanced students seem ready to use the extended patterns to explore and analyze their thoughts.

The implications of this study for teaching can be surveyed briefly. All of the students in the three groups studied use the same sentence-by-sentence strategies. They differ in how these lower-level strategies are built into larger units and arguments, and those differences explain how the students might best be taught. The basic strategies of development
can be kept to a minimum because a rather simple heuristic system, if its terms or topics can be combined by the writer, will suggest enough arguments for the writer to use. Using the inventive strategies for actual writing assignments would seem the most appropriate form of practice. The remedial students have problems holding together larger units of prose; they would probably benefit from instruction on such a basic pattern of organization as the five-paragraph essay. The average students control their essays well, but the essays show a sameness and uniformity that suggest the writers could benefit from combining and varying their basic approaches. The advanced students have been, in this study, something of a norm against which the other two groups were measured, but the fact that half of those students appear to follow the same uniform approach as the average students suggests that they too could benefit from practice in varying their strategies of invention. All of the groups should benefit from reading: in a class of remedial students, the attention should be on how paragraphs and larger units of writing function together; in a class of average and advanced students the focus should be on the more varied approaches that mature writers use in developing their thoughts.
One of the more important findings of this study was the similarity of the sentence-by-sentence strategies of invention used by the students. This similarity suggests that the basic, lower-level strategies of invention are within the repertoire of all the students. One implication is that instruction on invention will have to center not on what strategies of development can be used but on how they can be used with greater effectiveness. It will do little good merely to suggest to inexperienced writers that they should use examples: they already use them, but they use them incorrectly and in a manner that is often so simple that the arguments of the resulting essays seem unconvincing. The students will need practice in using the strategies more effectively.

My analysis of the thirty student essays suggests that writers do not require a particularly large arsenal of topics or strategies to develop their theses. Indeed, if from my set of topics or strategies those which occur rarely--such as question-answer--are removed, one could probably develop a brief list of seven to ten topics which could be introduced to the students quickly. The importance of a topic, however, is not linked directly to its frequency. Division, for instance, is one of the least used topics, according to Table 2 of the previous
chapter, but Tables 5, 6, and 7 together with the discussion of the five-paragraph essay suggest that it can be an important strategy for developing and organizing a discussion. William Irmscher suggests that any heuristic procedure that is to work in the classroom must be relatively simple so that we can keep it readily in mind to summon when we want to. If the algorithm is a series of questions, the limit should be five to seven, certainly not more than nine, for the mind does not readily retain more categories than that.3

My study suggests that the more important means of developing ideas can easily be introduced by such a limited number of topics or questions. Of the topics I used in analyzing the student writing, I would suggest the following as a basic list of inventive strategies: categorization-description, comparison-contrast, cause-effect, division, example, support, and process. Perhaps not surprisingly, the list is similar to those given in many composition textbooks for developing paragraphs.

What is most important is not that the students learn a large number of strategies or topics but that they learn how to use effectively the more common ones. Perhaps the primary advantage of a rather short, simple heuristic system is that it can be introduced quickly, giving the teacher and students more time to practice using it. A short list that could be learned quickly
would permit the students to practice combining topics to produce an analysis that takes them beyond the simple observations that come to the writers with little effort. My analysis of the student writing suggests that the more effective inventive strategies of the more advanced writers often combine several simpler strategies or topics to create a new perspective for viewing or interpreting a subject. When, for instance, example is linked with negation to create a counterexample, the writer will have a strategy much more sophisticated than the types of examples frequently used by less skilled writers. Sophisticated invention comes not from the heuristic system but from the use that is made of it.

Teaching that type of sophisticated use of a heuristic system will require more than a one-time, one-week set of exercises on invention or on developing subject matter. It will require extensive practice throughout the course—practice that should take place in the context of actual writing assignments that the students will be expected to complete. Exercises in pre-writing or invention that stop without the students ever following through on the ideas they might have discovered remain mere exercises. The exercise becomes, as Andrea Lunsford writes, "an end rather than a means, a product rather
a part of a logical process which will reveal an insight, usually a generalization, about the subject." Invention is generation of arguments to support theses, not the generation of random thoughts that serve no function. Furthermore, it is only in the practice of working through entire essays that students will benefit from the practice of expanding their topics, holding larger and larger chunks of discourse together, letting the latter half of an essay develop or echo what was said in the opening lines of the paper. Because most of the student errors in content result from inconsistencies or outright contradictions between parts of an essay, it is even more important that the students practice, under the guidance of the teacher, linking together arguments that extend over several sentences or paragraphs.

Discussing the forms of development in the context of specific writing assignments should also meet some of the criticisms that have occasionally been made against teaching writing. William Coles, for instance, argues that "the teaching of writing is the teaching of writing as art." By calling writing an art, Coles is implying that it is something that cannot be taught. He writes that "anyone can teach me that a paper should be interesting, clear and concise, but I have to learn how to
make it that myself." In a similar vein, Ann Berthoff counsels student-writers, "You can set about learning to write, confident that composition is not a matter of hammering together words and phrases, sentences and paragraphs, according to standard patterns that somebody else tells you to superimpose." The writers are to choose their own forms, their own patterns of development, their own inventive strategies.

But it is misleading to argue that, because every essay is unique, there are no patterns of development that recur, no strategies that can be used in different contexts. My analysis of thirty student essays depended on a relatively small number of relationships or topics. That those relationships combined in varied ways does not mean that the teacher will be unable to offer any guidance but that the guidance should help the students select the appropriate combinations, a selection that will depend on the larger rhetorical concerns of what the writer wants to say, what has been said before, and what readers are likely to need and want to be told.

The remedial writers demonstrated a basic competence with the sentence-level strategies of invention, but their essays indicate that the writers may have a short memory for written discourse: the implications of what was said at the beginning of a paragraph were forgotten by the time the writer was several sentences into the
paragraph. Even when the essays were free of errors in mechanics or content, the students did not carry through the implications of what they had written earlier. What the students will need is instruction on sustaining and expanding their strategies of invention over longer units of discourse. They will need help in staying with their ideas for longer periods of time, holding off the closure which Shaughnessy suggests they reach all too soon. The following paragraph is one of a series of five examples that its remedial writer used to illustrate that television did not present a negative stereotype of women:

Charlies Angles is a television show about three women who are private detectives. These women fight it out with men every week and win. They are strong and smart. Their agility and quick thinking help them captive the villiens or solve the case. This show defines women as strong, reliable, and smart. (14.19-23)

The example, apart from diction errors, is adequate, but a college essay developed only with examples this simple will never be more than mediocre. If the writer is to say something more than what is obvious to most educated readers, he would fare better by choosing fewer examples and developing them further. Even more important, the writer would benefit from playing on some of the complexities of the illustration; namely, that while "Charlies Angles" may not setereotype women as weak and
silly, it does present them as stereotypes. A writer that pauses long enough in an essay to discuss apparent counterexamples will achieve the complexity and detailed treatment that mature writing requires.

The analysis of the essays of the ten remedial students suggests that they would benefit from being taught a standard pattern of development and of organization, such as the five-paragraph essay. While five of the remedial students already used that pattern, the other five did not, and what is more important, they did not manage to find a successful alternative structure. That nineteen of the thirty student essays examined used some version of the five-paragraph essay confirms that the pattern is what Irmscher calls "one of the most definable and teachable of the set patterns of organization." Teaching beginning writers such a basic pattern that can be adapted to a variety of subjects seems an important and obvious pedagogical strategy. Again, the teaching should occur in the context of essays that the students are expected to write. Irmscher argues that "attempts to get students to be aware of structure as a process of developing patterns as they write is more natural and productive than trying to get them to structure an essay completely in advance." In a discussion of fitting the five-paragraph essay to a concrete writing
assignment, such as one of the ones the students wrote on for this study, the teacher will be able to help the students see the reason and purpose for such a pattern of development; namely, that in most cases, the essay will preview and signal the writer's main points and arguments for the reader.

The remedial students probably need to learn some "standard patterns that somebody else tells ... them to superimpose" on their writing; but if they understand how those patterns can assist both their readers and themselves, there seems little wrong and much right in that lesson. Indeed, the large numbers of students from technical and scientific fields which rely on very conventional report formats of writing probably need practice in adapting the apparently rigid patterns to their own subjects.

The average and advanced students, who already can control their essays, can be encouraged to use more flexible patterns, to combine inventive strategies of topics in order to create new perspectives. These flexible combinations of strategies are precisely the sort of forms that cannot be prescribed ahead of time, but that fact does not mean that the students could not benefit from instruction on how they can create such forms more consciously and on how they may combine their basic strategies of invention in a variety of ways. Indeed,
it is from practice in varying and combining their strategies that the average students examined in this study could most benefit. Nine of the ten average writers used some version of the standard five-paragraph essay, and while that form guaranteed that their essays never got out of control, it also produced what Irmscher calls "dull, formulaic writing. For the writer, there are no discoveries. For the reader, there is no anticipation, no surprise." Even half of the advanced students chose that standard form. Hence, they too could probably benefit from practice in letting the form of their essays arise from what it is that they have to say.

The argument that students need practice in holding together and structuring large chunks or units of discourse is, at least indirectly, an argument for assigning them more reading. To recognize that the second half of a paragraph does not fulfill the promise or contract established by an opening topic sentence requires an ability to read critically, an ability to recognize the relationships that hold between parts of an essay. Practice in charting the argumentative structure of essays written by others would seem to be one method of preparing students to do the same type of analytic reading of their own paragraphs and essays. Successful writers will also
have to be successful readers of their own prose. The remedial writers should be assigned shorter selections that follow a rather standard pattern of introduction, supporting discussion, and conclusion. In particular, they should be helped to recognize main ideas and the subordinate statements that provide support or amplification. The competence and skill of the average and advanced writers suggest that they would be prepared to recognize the larger, more varied structures that are often used in professional essays. The sophistication of many professional essays might prove beyond the reach of the reading skills of many remedial students, but the middle and advanced students appear to have a firm enough control of the standard introduction-body-conclusion form that they should be ready to follow and perhaps imitate more varied patterns.

In summary, the basic lesson on invention that the students must learn is one that is suggested by Mina Shaughnessy when she writes that students will need assistance in learning how much evidence they need to give for their arguments and in recognizing what type of reasoning will count as evidence. The goal of the instruction will be to give students practice and direction in the types of writing tasks which they have yet to master. Lev Vygotsky suggests that "the only good
kind of instruction is that which marches ahead of
development and leads it; it must be aimed not so much
at the ripe as at the ripening functions." Often
those functions or abilities ripen rather slowly. Walter
Ong, for instance, suggests that most writers learn
indirectly through extensive reading what types of
argument and reasoning are appropriate for writing. The
task of the writing teacher is to make that learning
more efficient and thorough.

Promoting this efficient, thorough learning will
require that a teacher pay careful attention to the
types of arguments and organizational principles that
actually appear in students' writing. Analyzing surface
features of the writing, such as transition signals, can
offer teachers some clues for tracing the various topics
and their combinations as they occur in the essays.
Nonetheless, teachers will finally have to rely on their
own judgments as experienced readers in order to identify
the types of arguments and the patterns of development
that appear in the essays. The product of the writer's
efforts--the finished essay--may not indicate precisely
how the paper was written, but the finished essay does
determine the process that the reader will follow in
trying to reconstruct the writer's thoughts. Looking at
the patterns of development, the strategies of invention
as they appear in the finished essay, is one of the first steps teachers should take, for in sharing their own awareness of these patterns the teachers can make each student aware not only of the directions a particular essay has taken but also of paths not yet traveled—paths perceived by an experienced reader and writer but not always visible to an inexperienced writer. This dissertation has attempted to suggest the types of inventive strategies teachers are most likely to find when they examine the writing of remedial, average, and advanced writers. What has been sketched here is the range of the students' inventive strategies that an individual teacher might use in working with an individual student's writing. It is in that type of work that the teacher can help the students to improve their strategies of invention and in doing so to learn the most important lesson of all about invention: the act of writing is not just a means of expressing ideas; it can also be a means of discovering them.
CHAPTER V: NOTES


3 Irmscher, pp. 89-90.


8 See Richard Warner, "Teaching the Paragraph as a Structural Unit," College Composition and Communication, 30 (1979), 152-155.

9 Shaughnessy, p. 227.

10 Irmscher, p. 96.

11 Irmscher, p. 103.


13 Irmscher, p. 97.

14 Shaughnessy, pp. 270-271.

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APPENDIX A

Student Directions and Theme Topics for Essays

As the title indicates, this appendix includes the directions and the theme topics that the students were given when they wrote their essays. While I give five assignments here, the students were each given three topics and told to choose one of the three.
Directions and Suggestions for Writing

A. The person administering the essay should read through each set of assignments with you.

B. Since you are writing an English placement essay, you are expected to demonstrate mastery of the composition and grammatical skills taught in that course. Specifically, you must write an expository (informative, explanatory) essay of three to five pages, which has:
   1. a clearly defined thesis
   2. clear and logical organization of ideas
   3. supporting details drawn from experience, observation, and/or reading
   4. standard paragraphs and sentences of Edited American English (the dialect and grammar used by educated writers of the language).

C. Essays which are basically narrative (stories), purely descriptive, or are written in excessively simple, "primer-style" prose will not be considered acceptable.

D. This theme is not intended exclusively or primarily to test your ability to spell or punctuate, but those aspects are important and will be taken into account by your readers. Do not ignore them.

D. Choose one of the topics below. Read the choices carefully and adhere closely to the topic you select.
You might spend 10 minutes organizing your response before you begin to write.

F. There is no need to recopy your theme. Make a special effort to write legibly and take a few minutes to proofread your essay before you turn it in. You may use either pencil or pen.

Theme Topics

1) One of the most noticeable characteristics of the younger generation is that so many young people wear jeans most of the time. As an entering freshman and representative of your age group, you have been invited to do a guest column for a newspaper frequently read by older people. Explain why you think so many young people choose to wear jeans. Does the casual attire of jeans reflect a casual attitude toward other things? Does constantly wearing jeans suggest a certain set of values?

2) Many authorities feel that grades may interfere with learning, that a student may become so worried about getting a certain grade that he is not able to study. Therefore, they suggest that, as an alternative to ABCDE grades, schools adopt a pass-fail system of evaluation. Opponents of this argument insist that grades are valuable because they enable educators to give a more specific estimation of a student's work
and because they motivate students who are after a certain grade to learn more than they otherwise might just to get the grade. In an editorial for a school newspaper—an editorial that will be read by students, teachers, and administrators—explain why you think we should keep the ABCDE grading system or why we should change to a pass-fail system.

3) Television may well be the most important or influential medium in our lives. One writer argues, however, that because TV is dominated by middle-class males, it presents or portrays women as weak, dependent, or silly. In a guest editorial or essay written for a magazine such as TV Guide argue for or against the opinion that TV treats women as weak, dependent, or silly second citizens. Base your arguments for or against this premise on specific examples of TV shows and characters.

4) In an essay written to an audience of non-fans, describe the attraction a particular sport has for its spectators and players. Baseball, for instance, is a slow, leisurely game that requires individual and team play; thus, it might have special appeal as an escape from a hectic day-to-day world in which everyone seems to be out for himself. In discussing the appeal of the sport,
you may wish to focus on the game as professionals play it and/or your own experience as a spectator or player.

5) One night in New York City 38 people watched a killer stab a woman, Kitty Genovese, in three separate attacks which took place within a half an hour. Twice the chatter and glow of their lights frightened him off, but each time he returned and stabbed her again. During this time, no one even called the police. Similar incidents have occurred across the country. In an essay which would be appropriate to be published in a magazine, explain why you feel people are often unwilling or afraid to get involved. Discuss the two or three reasons (such as fear of getting hurt themselves or lack of concern about other people) which you feel most fully explain incidents like the one described above.
APPENDIX B

STUDENT ESSAYS AND CONTENT OUTLINES

The content or topic outlines are placed immediately after their respective essays in order to facilitate reference to each. In the content outlines, I have placed an asterisk by the numbers of those sentences which were listed in Table 4 as instances of errors in the use of topics. The essays were typed without correcting errors. I have numbered the sentences and underlined the transition signals that were included in the counts for Table 3 in Chapter IV. The punctuation of the essays created some problem in my numbering the sentences. Fragments that seemed deliberate were counted as sentences; otherwise, they were linked with whatever main clause seemed most appropriate. Run-on sentences and comma splices were divided after the first two main clauses, except in those cases where structure or content indicated that the second and third main clauses functioned as a unit. In those few essays where the students themselves used underlining, I have indicated in brackets that the underlining is the students. Only one essay—31—included a title.
(1) Jeans have become a somewhat national symbol that represent the young people not only in the United States, but in other world countries. (2) The newest is Russia, which has established a high-rising market in blue jeans.

(3) The main reason why the younger generation are so headstrong on the blue jean issue, is the idea of being "comfortable" and also "being yourself." (4) There are a lot more occasions to be able to wear jeans to than not. (5) Concerts, picnics, and family get-togethers are just some instances, where jeans seem to be more appropriate than the formal pants suit and dress look. (6) The casual look is the modern look.

(7) One topic which seems to flare up a rivalry between the young generation and the older generation, is the idea that by wearing jeans as a means of casual clothing, makes the person wearing them have a casual or "couldn't care less" attitude towards many things in life. (8) That is absolutely not true! (9) The idea of constantly dressing casually has no bearing on the way a person thinks or behaves. (10) Many important people who deal in world and also national affairs, such as President Jimmy Carter, in their leisure time, (wear this certain which item which has caused so much controversy) and their attitudes in affairs are not influenced at all by the type (or style) of
clothing that they wear. (11) The whole idea is totally ridiculous! (12) The person starting this assinine idea, has never (I'm sure) worn a pair of comfortable jeans to relax in. (13) Maybe being confined in a three piece suit all day, has done some extensive damage to this fellow's brain.

(14) Another issue that has been brought to my attention, again degrading the wearing and buying of jeans, is the idea of casual clothes establishing set values in a person's life. (15) This topic goes back and receives it answer from the previously written paragraph on casual attitude's towards life. (16) Again, the way a person dresses has no bearing on how he thinks or behaves.

(17) Thinking back many years ago to the time of maybe your grandparent's age, I'm sure you can remember how your grandfather looked while walking in from the fields. (18) Or the loose fitting clothes your grandmother and even yourself wore, as you cooked over a hot wood stove all day. (19) The type of dress was casual. (20) Maybe it was because cheap jeans & muslin shirts were all you could afford, but at least there was no competition between you and your neighbors. (21) You all dressed the same. (22) That could be one credit towards this article. (23) The younger generation wants to avoid competition with the members of its own group. (24) Dressing the same (in jeans) does not mean thinking the same. (25) Don't
get me wrong. (26) Each person has his own individual style. (27) Why shouldn't he? (28) Isn't he an individual just as you are? (29) And doesn't he have the same right to wear the type of clothes he prefers to wear, the same as you do? (30) He's a citizen too! (31) A citizen with rights! (32) I bet if you just tried a pair of quality jeans on and felt how really comfortable they are, you could probably start your own "Generation Blue Jean" scene yourself. (33) Get with it—your not really all that old. (34) Remember, alot of older people are getting into the younger generation scene. (35) Disco, parties, ball games, etc. . . . --why not blue jeans too!
Content Outline
Essay 10

1 Categorization
2 Context

Support (3-6)
3 Cause
  4 Context
  5 Example
  6 Explanation

Contrast, Negation, Support (7-13)
7 Categorization, Cause-Effect
  8 Negation
  9 Explanation
  10 Example, Support, Explanation
  11 Categorization
*12 Description, Support
*13 Description, Support

Negation, Contrast, (14-16)
14 Cause-Effect
  15 Explanation
  16 Negation

Example (17-21)
*17 Context, Example
  18 Description
  19 Description
  20 Explanation, Effect
  21 Explanation

Comment (22-35)
22 Comment
  23 Explanation
  24 Categorization, Negation
  25 Process
  26 Explanation
*27 Question
  28 Question
  29 Question
  30 Categorization
  31 Description
  32 Process
  33 Process
  34 Process
  35 Example, Question
(1) Blue jeans are the most popular pants wore by young people today. (2) I think the younger generation likes to wear blue jeans, because they fill better and you fill more comfortable in a pair of blue jeans than you would in a pair of dress pants. (3) Levis without a doubt is the number one blue jean in the United States of America today, get a dozen people with jeans on and most likely ten pair will be Levi's, (4) they really make a lot of blue jeans in one year. (5) I would say over ten million.

(6) The casual attire of jeans reflect a casual attitude toward the person wearing the jeans and the people seeing the person who has on the jeans, (7) for example, if a person would wear a pair of old faded blue jeans I wouldn't think too much their dress, because they was looking pit with old faded blue jeans on, but on the other hand, if a person was to were a pair of brand new jeans, I would look at them with good taste and good money. (8) I seen a pair of blue jeans for twenty-five dollars one time at a blue jean shop in Akron, Ohio last summer.

(9) Constantly wearing blue jeans, I think does not suggest a certain set of values, just that the younger generation loves to were America's number one pants, blue jeans all the time and most of the time of day, just about every day, (10) when I started packing for college I noticed
that most of my pants were blue jeans, about ninedy percent too be exact, five pear of my pants are Levi's. (11) *So all 'n all* the younger generation just loves to wear Americas number one pants the blue jean, most of the time Levis. (12) Like they say on T.V. they put a little blue jean in every thing they make
Content Outline
Essay 11

1 Categorization
2 Cause-Effect
*3 Example
4 Process
5 Explanation

*6 Cause-Effect
7 Example, Comparison-Contrast
*8 Example

*9 Negation, Cause-Effect
10 Example
11 Explanation
*12 Comment
Essay 12

(1) Does a letter grade hinder your learning and study skills? (2) This is a question which can best be answered individually. (3) Therefore, I representing the student will explain why the ABCDE grading method is of greater value than the pass-fail system. (4) This will be done by comparing the ABCDE system to the pass-fail system. (5) I will compare study habits, achieving grades by motivation, the quality of work put into a paper, and why estimation of students work can better be examined.

(6) Don't you feel your student or pupils would study more if they knew they were getting a grade rather than a pass-fail examination? (7) Believe me they'd probably study alright but, I can tell you from passed experience that one studies harder and much longer for a grade than a marking of passed or failed. (8) Here's what I would say, "why study if your just going to pass or fail, I'm not that dumb."

(9) I believe that as teachers and administrators you are able to see the motivation in the students, because of something they just love to do. (10) How do you feel a student would take it if he worked on a project he or she loved and then received a marking of passed or failed. (11) If you felt they wouldn't care, I believe your wrong there, they'd rather see a big fat "A" if their work was
of high quality. (12) So you see grades do motivate students to do a better job.

(13) Teachers do you feel students' papers are of quality? (14) Well if you want to keep them that way, I do not suggest the pass-fail system be used on any examine or school system. (15) Take my word and the words of others, the pass-fail system is not the right one.
Content Outline
Essay 12

1 Question
2 Comment
*3 Categorization, Comparison-Contrast
4 Transition
*5 Division, Transition

Support (6-8)
6 Question, Comparison-Contrast, Cause-Effect
*7 Qualification, Negation, Support
8 Explanation

Support (9-11, of 12)
9 Contrast, Cause
Example (10-11)
10 Question, Process
11 Contrast, Negation
*12 Cause-Effect
Support (9-12, of 3)

13 Question
14 Negation, Cause-Effect
15 Support, Negation, Categorization
Negation, Contrast (13-15)
Essay 13

(1) In today's society of learning new processes and ideas for any college I believe there is only one way to evaluate students or pupils in the world. (2) The only way students can be possibly be graded, in this day and age, is by the ABCD method.

(3) In these days of learning it is important to go by this method of grading very simply because quality of work and the depth of work help to give the world better people when they get out of college. (4) Nowadays in our society we wish to strive for people who do their best in a certain field. (5) When teachers use the ABCD grading method they help to find the right kind of people for the best jobs. (6) An employer can take a look at someone's grades and know for sure if that person is right for that position or not.

(7) The ABCD method of grading is also helpful to the people who wish to know how they are doing on a certain scale. (8) Probably in most cases an individual who uses this grading system can evaluate himself and can say to himself if he needs improvement in a certain field or not. (9) He can then set a goal for himself using this method.

(10) In today's society I don't think that the pass fail system would work. (11) In this kind of grading system all you do is classify a person as a flunky or a
graduate. (12) This kind of grading system leaves me cold. (13) If an employer were to look for someone to fill a position using this system he really couldn't get a good profile at what he or she has done. (14) Employers would frown at this kind of system of grading. (15) They wouldn't know if they have the right kind of person to fill the position. (16) Using this system of grading as a profile could take months or years to find the right person. (17) To me it's a trial and error method.

(18) As from another stand point, the kids, they wouldn't really have much to pace themselves with. (19) With this kind of system a person doesn't have much to look forward to. (20) I'm sure it's alright in the beginning of a year, but from there on you could have problems. (21) Using this system no one can actually see what they are doing grade wise. (22) It could get a bit frustrating to someone. (23) Without knowing it you could be passing but not getting the necessary education for that person's field.

(24) In today's world there should only be room for one kind of grading system. (25) This grading system should be the ABCD method. (26) With this method we are able to widdle done the best people for our world. (27) I think it imperative for people to know how they rank among other
people. (28) This way they can see how they fare in the job market according to what kind of grade they had. (29) I don't think that the other system would fare to easily. (30) They would probably shy away from college people because of lack of information on their profile. (31) The ABCD method of grading would be a little bit harder on teachers but in the long run it's worth it for both the person in question and the employer.
Content Outline
Essay 13

1 Context
2 Categorization

Comparison-Contrast (3-9 with 10-23)
Support (3-6, of 2)
3 Cause-Effect
  4 Context
  5 Explanation
  6 Explanation

Support (7-9, of 2)
7 Cause-Effect
8 Explanation
9 Explanation

Contrast, Negation (10-17)
10 Categorization, Negation
  11 Description
  12 Comment
  13 Explanation
     14 Effect
  15 Explanation
     16 Effect
     17 Comment

Contrast, Negation (18-23)
18 Cause-Effect, Negation
  19 Explanation
  20 Qualification, Context
  21 Explanation
     22 Effect
     23 Effect

Summary (24-31)
24 Categorization
25 Categorization
  26 Cause-Effect
  27 Cause-Effect
  28 Summary
29 Contrast, Negation
  30 Effect
  31 Qualification, Comment
(1) Television has become a popular pastime for a lot of Americans. (2) Stereotyping different types of people is a serious problem of television, although television portrays a wide variety of people. (3) Some people think that television portrays women as weak, dependent, or silly second citizens, but television shows a wide selection of women and does not stereotype them at all.

(4) Many shows have silly women such as Edith Bunker in All in the Family. (5) The reason she is in the show is for comedy. (6) The man, Archie Bunker in All in the Family is silly also. (7) Viewers of television should see thru the cover of silly women and enjoy the show for the comedy in it.

(8) Alice is a show about a women who is self-supporting and raises her son. (9) This show clearly shows women as independent. (10) Alice takes care of herself and does not rely on anyone else. (11) This definitely does not show women as dependent, weak or silly.

(12) Ann Romano is a character in a show called One Day At A Time. (13) She has been divorced and has two teen-age daughters. (14) Raising two daughters surely is not an easy job. (15) It requires time and the strength of a mother as well as a father. (16) This show demonstrates how women are strong and are capable of having a job and
raising a family without help from a man. (17) She is portrayed as a first class citizen and respected by her business associates. (18) Ann Romano is a strong, serious woman that is totally self-supporting and relies on no one for help.

(19) *Charlies Angles* is a television show about three women who are private detectives. (20) These women fight it out with men every week and win. (21) They are strong and smart. (22) Their agility and quick thinking help them capture the villains or solve the case. (23) This show defines women as strong, reliable, and smart.

(24) *MASH* is a show about an army hospital during the Korean war. (25) The nurses in this show are put thru a lot of stress everyday. (26) They can afford to be silly as people's life's are at stake. (27) Women in this show do the same thing men do, because everyone is needed to fulfill their job for the hospital to run at full strength. (28) Women here are stereotyped as strong, reliable and skillful sure not silly, weak or dependent.

(29) Television portrays a wide variety of people. (30) Stereotyping has become a problem in this widely spreading industrie. (31) The stereotyping, although, is not always the same. (32) Some shows depict women as silly, dependent or weak, but most show women as equals who carry their own weight and are self reliant. (33) Television
does not treat women as weak, dependent, or silly second class citizens.
Content Outline
Essay 14

1 Context
2 Categorization, Qualification
*3 Contrast, Categorization

Example (4-7)
4 Example
  5 Explanation
  6 Qualification
  7 Explanation

Example (8-11)
8 Example
  9 Description
  10 Explanation
  11 Contrast, Negation

Example (12-18)
12 Example
  13 Description
  14 Description
    15 Support
  16 Description
  17 Description
  18 Summary

Example (19-23)
19 Example
  20 Description
  21 Description
    22 Cause-Effect
  23 Categorization, Summary

Example (24-28)
24 Example
  25 Description
    *26 Comment, Cause
  27 Description, Cause
  28 Categorization, Summary

29 Summary (of 8-28)
30 Categorization
*31 Qualification
  32 Qualification, Negation, Support
  33 Categorization, Negation
Summary (29-33)
(1) Television, one of the largest of the mass media systems, is also the largest exploiter of women. (2) Television continually shows women as dumb, dependent on man for all the answers, almost second class citizens. (3) I hope to show you this point by using two Television shows, one "All in the Family", and the other a cartoon "The Flintstones", and finally the worst perpetrator, advertising.

(4) "All in the Family", one of America's most popular shows, depicts women as "dingbats". (5) To further this explanation I will use the character Edith. (6) She is depicted as the average blue collar worker's wife i.e. running to the door to greet her tired husband, who ignores her, and then rushing off to get him his beer. (7) Archy, her husband, treats her as if she is to be tolerated, but as soon as she opens her mouth, Archy will cut her off. (8) Another problem with the show is the mental level they give Edith. (9) From watching the show I would say they gave her the I.Q. of a nine year old. (10) She is constantly saying or doing the wrong thing, and then tries to correct it by fouling up again.

(11) Now moving on I would like to cover cartoons. (12) Yes even children are shown how dumb women can be on Saturday morning. (13) The one that I would like to use is
called "The Flintstones". (14) Now the Flintstones are your average middle class family. (15) And their neighbors the Rubbles are just the same. (16) The women Wilma and Betty are the epitomy of Suburban housewives. (17) Why they are constanty cooking, or cleaning, and running around town with their husband charge cards yelling "Charge It". (18) Their husbands are even exploiting them by finding the money their wives hid in a hankercheif, and going out and buying new fishing equipment, or chasing mice away for their screaming wives. (19) They even distinguish between mans work and womans work. (20) And to think children all over American are watching this show.

(21) I have saved the worst persecutor of women kind for last. The Advertisements. (22) In every one hour program there is about ten to twelve minets of commercials, most of which show women who need help by men, or handy dandy do it all product. (23) One such comercial is Hefty trash bags [student's underlining], which shows women crying over the trash that just fell because they didn't get a better bag. (24) Two other commercials are both drain opener ads. (25) One Liquid Draino [student's underlining] has a woman complaining about backed up pipes; then a deep mans voice cuts in and tells her what to use. (26) When asked if it would hurt her pipe all she gets is "Would Drano hurt your piples?" (27) Next
is Liquid Plumber which has a professional plumber continually explaining that you don't need to bail water from the sink to his wife.
Content Outline
Essay 15

1 Categorization
2 Explanation
3 Transition

Example (4-10)
4 Categorization
5 Transition
6 Description, Example
7 Example
8 Description
9 Description
10 Description

Example (11-20)
11 Transition
12 Qualification
13 Transition, Example
14 Description
15 Description
16 Example
17 Example
18 Example
19 Description
20 Comment

Example (21-27)
21 Transition
22 Description
23 Example
24 Summary (25-27)
Example (25-26)
25 Process
26 Process
27 Example, Process
(1) Professional basketball is a quick and fast-moving game played by ten players, five on each team. (2) Its attraction to the people is that of escape. (3) The fan can appreciate its fluidity on the court and also the ballerina-type movements of the professional athlete. (4) If the fan is not in total concentration at all times he may often miss a certain play or strategy of a team. (5) All in all professional basketball is eye-catching to the everyday sports fan.

(6) As seen from the professional athletes eye basketball as a career can be hectic and rigorous on his or her body. (7) The body must go through this grinding and beating through 9 months a year and if the athlete is willing to pay the price he goes year round. (8) The professional starts this torture in the latter part of August at training camping. (9) He then jumps into the exhibition season, followed by the regular season of 82 games, and finally, if lucky, the playoffs. (10) It is hell to the athlete but the professional can find it's rewards through his career.

(11) Today the major reward for the professional basketball player is money. (12) The average minimum salary for a professional basketball player is roughly twenty thousand dollars while the maximum is unlimited.
With the signing of multi-million dollar contracts (Pete Maravich, Kareem Abdul-Jabbar, Bill Walton) the basketball player, from the early years of childhood, may want to pursue a career in this field. Yes, but money is not everything.

The fan today is seeing less quality than he did in the past. This is one reason, due to the over paid salaries, that the fan is refraining to enter the arena to see the game and in turn pay this player’s salary. I personally will not stop going to this event of professional basketball. In my opinion if the owner of a basketball franchise is willing to literally give away his money to a player he is hurting himself and not I. But if you’re the everyday true-hearted sports fan you will not stop entering the turnstiles.

Professional basketball, the NBA (National Basketball Association) for short, is basically a team oriented game. The fan, though, wants to go to the game to see the individuals perform first then the team. With a soaring leap from the foul line the fan can see the always flying Julius Erving, nick-named Dr. J, slam-dunking the ball through the hoop. The crowd is amazed. He also sees the marksmenship that Pete Maravich has for his 30 ft jumpshots. The crowd is
And finally he sees the consistency that Kareem Abdul-Jabbar has for his ever so famous "sky hook."

With the use of these three superstars of professional basketball the fan can see what the three basic positions to be played; forward, center, and guard.

There are many a controversy concerning the game of professional basketball the average fan must keep up to date. The three man officiating crew to keep up with the modern player instead of the now two man crew is being put into effect. Another is widening the three second lane to keep the bigger and strong players away from the hoop is now being considered. This has not been put into effect yet.

If you're a non-fan as of now get interested in the game. Get off the couch of the living room, or stop doing an everyday job and go see a professional basketball game. If you don't you're missing a treat, an escape from the everyday life that the world today presents to you.
Content Outline
Essay 16

1 Description
2 Categorization
*3 Explanation, Description
4 Effect, Explanation
*5 Summary, Description

6 Context, Categorization
7 Explanation
  8 Process
  9 Process
10 Summary, Contrast

11 Explanation (of 10)
12 Explanation
13 Example
14 Qualification (of 11)

15 Categorization, Comparison-Contrast
16 Cause-Effect
17 Contrast, Comment
  18 Explanation
19 Negation (of 16)

Comparison-Contrast (20 with 21)
20 Categorization
21 Categorization
  Example (22-23)
22 Description
23 Effect
  Example (24-25)
24 Description
25 Effect
26 Example
*27 Summary, Division

28 Categorization, Effect
29 Example
30 Example
  31 Context

32 Process
33 Process
34 Contrast, Categorization
(1) Soccer is a fast moving exciting sport which is played on a field somewhat similar to a football field. 
(2) In the United States soccer is just beginning to become popular. 
(3) In Europe soccer is the sport that is most widely recognized. 
(4) It is very difficult to obtain tickets for any soccer match in Europe, because of presale tickets which usually are sold out. 
(5) The object of the game is to get a ball into a goal which is about eight feet wide and six feet high. 
(6) The ball is similar to a basketball except that it is all leather and is covered by black and white squares. 
(7) The field is approximately the size of a football field however it is a little shorter and thinner. 
(8) The ball may be kicked with the side of the foot or knocked in with any portion of the body except the hands or arms. 
(9) The teams consist of six men on a side. 
(10) There are three forwards, they can travel from goal to goal. 
(11) They are considered the offensive and try to score the goals for their team. 
(12) Then there is the defensive which consists also of three men. 
(13) There are two backs and one goalie. 
(14) The defensive men do everything they can to get the ball away from their goal. 
(15) Then there is the goalie he is sometimes the game saver. 
(16) He is the last resort he must keep that ball out of the goal!
He may use his hands, his body or anything he can to block the ball. He may also pick it up and kick it across the whole field.

At the start of the game there is a face off in which two forwards from opposing teams meet in the center of the field. In the center of the field there is a line that goes across the field. On the line there are two circles, a smaller one inside a larger one. A referee drops the ball in the smaller circle and the forwards try to get it to their teammates outside the larger circle. There are three periods of approximately twenty minutes and there is a face off at every period. No substitutions are allowed until the end of a period unless injury occurs.

As soccer becomes more popular around the world, more people are becoming tuned in to the thrill and excitement of the sport. Also as it becomes more popular, so do some of soccer's great stars. Soccer players now are making more money. Before from 15,000 to 20,000 a year now make from 25,000-45,000 per year.

Sometimes the crowd that is in the soccer stadium makes the game. The production of a roaring atmosphere turns the players on and makes them strive to play at their peak.

Because of the cost which is still high in the United States people are a bit leary of spending the money
(32) They have to be introduced to the sport. (33) They have to be primed. (34) Soon the sport will catch on and will be as popular all over the world just like football in the United States and ice hockey in Canada. (35) It is still a few years coming but it shall come.
1 Description
2 Context
3 Context
   4 Explanation, Cause

5 Categorization
   Division (6, 7, and 8)
6 Comparison, Description
7 Comparison, Description
8 Description

9 Categorization
   Division (10-11, 12-18)
10 Description
11 Description
12 Categorization-Description
   13 Division
   14 Description
   15 Description
   16 Description
   17 Description
   18 Description

Process (19-24)
19 Process
   20 Description
      21 Description
22 Process
23 Description
24 Description

25 Context, Description
26 Description
   27 Explanation
      28 Example

29 Categorization
30 Cause-Effect

31 Qualification, Cause-Effect
32 Explanation
33 Negation, Context, Explanation
34 Categorization
35 Qualification, Categorization
(1) In a case such as the Kitty Genovese case I feel that many people didn't want to get involved because of risking their own lives. (2) This is true in many cases. (3) Even if the crime that is being committed isn't this serious people still don't want to be involved. (4) There is always a catch in your thinking. (5) For instance, if I tell what I saw he will come after me. (6) Or maybe you see a man beating a woman and you call the police for help or go to the rescue of the woman and she gets mad because she says there's nothing going on. (7) So if you try to help you could get hurt and if you don't help someone else gets hurt or killed.

(8) I feel that people are unwilling to help because of a fear of being pinpointed, and getting involved. (9) People don't want to put in a spot where the assailant could pay them back for having them convicted. (10) Or more than one person sees the incident and everyone tells what they saw and each person's story is different. (11) Then each person starts to wonder did I really see it this way or is it their way. (12) Each person has to realize that they all saw it differently because they all were at different spots and had different ideas going through their heads at the point in which the incident was occurring.
(13) **In a sense** each person is telling exactly what they saw, they believe their story is the correct one.

(14) Still another reason why people won't get involved has to do with a lack of concern for other people.

(15) Some people have an attitude that maybe they deserve what's happening to them.

(16) In the Genouese case some people were thinking maybe that's her husband and he has found out she has been cheating on him, well she deserves to be beat.

(17) Another possibility is that she could have stole something from him, or still another reason maybe he just witnessed her killing someone and in helping that person he had to chase her and she then attacked on him and he was just acting on self-defense.

(18) All these possibilities run through people's minds and you really don't know what to do.

(19) Maybe some people figure if that was me being stabbed who would help me.

(20) Or they figure that no one helped me when I needed them.

(21) I feel this is all the more reason to help someone.

(22) If you have been in any incident such as this one you know how much you needed for someone to help you and how much better is was that someone did.

(23) I feel that people who get involved are helping someone plus helping themselves and their community.

(24) There is always a possibility of something happening to someone you love and you'll be the one crying why didn't anyone help.

(25) Why?

(26) Why?

(27) Why?
Content Outline
Essay 18

1 Cause-Effect
2 Qualification
3 Qualification
4 Explanation
5 Example
*6 Example
7 Summary

8 Cause-Effect
9 Explanation
*Example (10-13)
10 Process
11 Process
12 Cause-Effect, Explanation
13 Cause-Effect, Explanation

14 Cause-Effect
*15 Explanation
Example (16-17)
16 Explanation, Example
17 Explanation
18 Summary
19 Explanation (of 14)
20 Explanation (of 14)
21 Comment
22 Explanation
23 Comment
24 Example
25 Question
26 Question
27 Question
(1) There are many reasons why people do not want to get involved with such incident's. (2) I will just name 3 reasons why I feel people do not want to get involved.

(3) First of all, I feel the biggest reaction to seeing such a stabbing would put the person in a state of shock. (4) You know this isn't a daily thing we go through in our lives. (5) The first thing somebody usually thinks is don't get involved. (6) Most people think negative about helping people with authority out I think and I feel that people do not want to get involved because they just don't care. (7) They figure it didn't happen to them so why even bother. (8) Deep down inside their hearts they want to help but there afraid of the consequences, what will happen if I do report this, will I have to go to court, etc... (9) It's just to bad our world has to be so scared of thee other guy.

(10) Another big problem has to be the police. (11) Anytime you see a policeman you think negatively. (12) For instance, when you see a cop on the street cruising along what do you do; release your gas peddle. (13) When you see a cop waiting for someone to run a stop sign, what do you do; make sure you come to a complete stop. (14) When you see sirens going, what do you think; someone's getting busted, but do you ever think that maybe
his siren's are going to pull someone over to warn them, "your tires are bald." (15) People think this way and it's to bad, (16) A lot more crimes would be reported if people would think more of policeman, not be so much afraid of them. (17) Remember policeman are suppose to protect us, and care for us also, not just always to hassel us. (18) I feel this is a major problem.

(19) Moving along my third reason has to be revenge. (20) People always think first, right off their head; "If I report him and prosecute will he come back and blow my head off." (21) They don't think about the bright aspect of it, that is putting the killer away, and helping out streets and community become safer. (22) People again think negatively about helping out the community. (23) Revenge, it does happen but not as often as people feel it does. (24) If every body that took revenge out on the people who got them in the slammer, we probably wouldn't have much of a population. (25) Another stupid idea why people are scared to help out this world.

(26) All in all the world has a lot to be done. (27) There is a lot of good people in this world that do care, and will report crimes but not enough. (28) If people would only get involved a little more this world would be a lot better place to live in. (29) Thee incident in New York where 38 people watched Kitty Genouese get stabbed is one
incident that did get reported. (30) How many stabbings go by that are witnessed but not reported. (31) This is a major problem in our world, not getting involved; and can only be solved by getting involved. (32) The solution is right there, grab it while you got the chance, (33) this world will be a lot safer if you do.
Content Outline
Essay 19

1 Summary
2 Transition

Division (paragraphs two, three, and four)
Support (3-9)
3 Cause-Effect
4 Explanation
5 Process, Effect
6 Cause
7 Cause
8 Qualification, Cause
9 Comment

Support (10-18)
10 Cause-Effect
11 Description
12 Example
13 Example
14 Example, Contrast
15 Summary, Comment
16 Contrast
17 Description
18 Comment

Support (19-25)
19 Cause-Effect
20 Explanation
21 Contrast
22 Contrast
23 Qualification, Negation
24 Support
25 Comment

26 Summary, Context
27 Explanation, Qualification
28 Contrast
29 Example
30 Question
31 Comment
32 Process
33 Effect
As an average member of the American Adolescent Group, I have been requested to enlighten the readers as to why so many of us wear blue jeans almost exclusively. This is not a question to be oversimplified in a one or two sentence reply. This is because the wearing of blue jeans is not merely a fashion trend, nor is it a reflection of deteriorating moral or decadence. The wearing of blue jeans is far less superficial than either of these. The widespread use of blue jeans, is in fact, a reflection of the shifting ideas and ideas of American Youth.

To begin with, jeans are, in all probability, the most practical garment known to man. While spending up to $25.00 for a pair of jeans may seem rather extravagant on the surface, the truth of the matter is that the consumer will almost certainly receive benefits from these jeans far exceeding the purchase price in value. First of all, cotton denim has always been recognized as a durable material. Even during the days when our nation was still being explored and settled, the pioneers wore cotton denim blue jeans because they could be expected to endure the strain of carving a civilization out of untame wilderness. Jeans can last years before wearing out. A ten dollar pair of jeans will, in all
likelihood, out live three ten dollar pairs of double-knit dacron-polyester slacks, as well as provide better comfort and fit. (12) Jeans are porous, and thus allow skin to breathe, rather than having perspiration accumulate in highly uncomfortable areas, as is the case with non-porous synthetics. (13) Jeans also have more flexibility and are thus able to follow the body's contours better than other slacks. (14) All this comfort for such a long time makes blue jeans a more than worthwhile investment for the money-wise American youth.

(15) Also, use of blue jeans shows a loss of fascination for flashy, dressy appearance. (16) All an adolescent wants to do is put on his jeans and go about his important business rather than worry about whether or not his double-knit Haggars with the revolutionary lycra-spandex waist band matches his Arrow shirt, or whether or not the snags on the legs are noticeable, and if per chance you should stain your slacks, my goodness, you can't wear those in public. (17) The jeans-weare knows that blue jeans will go with anything and that most soils will wash out of cotton before it will wash out of synthetics. (18) And even if it doesn't wash out, who cares. (19) You are trying to reach your own goals and satisfy your own wants and needs. (20) You're not modeling in a fashion show or greeting Her Majesty the Queen, so a stain here or there makes no difference. (21) Jeans reflect a concern for the
more basic element of life rather than materialistic obsession with superficial items such as clothing and appearance thereof. (22) If a person spends valuable time worrying about what people of no importance to his future and well-being think of his appearance, how much time is left for the individual to worry about himself as a person and where he is going in life? (23) Jeans show the growing concern for the inner person, not just the package it comes in.

(24) Clothes do not make the man, but rather the makes himself. (25) If a person is unable to see past wearing apparel, he probably isn't and never will be, of valuable enough opinion to be worth trying to impress. (26) To judge the person by the clothes he is wearing is to judge the product by the cardboard box it comes in. (27) The popularity of jeans is the beginning of a time when the person himself becomes vital factor in determining the value of a human being.
Content Outline
Essay 20

1 Context
2 Comment
   3 Explanation, Negation, Cause-Effect
   4 Description
5 Categorization

Comparison-Contrast (6-14 with 15-23)
Support (6-14)
6 Categorization
   7 Qualification, Explanation
   Support (8-13)
   8 Description
   9 Example
   10 Explanation
   11 Example, Comparison-Contrast
   12 Description, Cause-Effect
   13 Description, Cause-Effect
   14 Summary (7-13)

Support (15-23)
15 Categorization
16 Example
17 Description
   18 Qualification
   19 Explanation
   20 Contrast
21 Categorization, Contrast
   22 Explanation, Question
   23 Summary (15-22)

24 Explanation, Contrast
25 Explanation
26 Comparison
27 Categorization
As most people of all age groups well know, the "younger" generation wears jeans as a larger part of their attire for more occasions than any other article of clothing. Because of this, many parents and even grandparents are often questioning the younger members of their family to find out just why they wear their jeans for practically every occasion.

As a young person who wears jeans myself, I feel I am qualified to support my peers as they are questioned as to "why," we love our jeans.

First of all, the main reasons are that jeans are comfortable, casual, undemanding and unite jean wearers into one social class instead of six different social levels. In this way, barriers are torn down and everyone may easily feel at ease when all are wearing jeans.

Think about it. The girl from the low income family can fit into a group where even a "first class" girl is accepted. She need not be worried about being outdone and then outcast because of her clothing.

Possible other reasons why jeans are worn so often are because of their cleaning ease, and because so many different other articles of clothing can be worn with them.

But, personally, I like my jeans because of their versatility. Suppose that at the start of my day, I
decide to go shopping and then out to lunch. (12) I would choose my jeans as part of the apparel of the day. (13) So I go into town and while shopping meet two or three friends who want me to go horseback riding and then have a picnic lunch. (14) I don't need to change clothes because I have my trusty jeans on!

(15) Many people will say that wearing casual jeans reflects a casual attitude toward other things and that all who wear jeans have the same values—none. (16) This simply is not true. (17) Even though jeans unite social classes, the members of those classes are groups still retain their individuality which is so important in today's society, especially within today's younger groups. (18) Just because I don my jeans is no reason to classify me as an ingrate or as a rebellious youth who has no care or concern for others. (19) Nor does it mean that I have no values—low, moral, immoral, or otherwise. (20) I disagree with my peers on many current issues. Especially those issues which would liberalize morality and accept any reason for the action as long as the one who commits the act has justified it to himself. (21) This simply won't hold any water as far as my values and attitudes are concerned. (22) So, when you see a young person, or possibly an older one, walking down the street, if he or she has on jeans remember there may be a multitude of
reasons why they are wearing them, but they are still an individual, and must not be classed or grouped or categorized. (23) To do that would be as ridiculous as saying all women who wear clip-on earrings cannot be trusted.

(24) Finally, remember those immortal words uttered some day long, long ago: don't knock it 'till you've tried it!
Content Outline
Essay 21

Context (1-3)
1 Context
2 Cause-Effect
3 Context

4 Cause-Effect, Division
5 Effect
6 Process
7 Example
8 Explanation

9 Cause-Effect
10 Cause-Effect
Example (11-14)
11 Process
12 Process
13 Process
14 Explanation

Contrast, Negation
15 Categorization
16 Negation
17 Qualification, Categorization
18 Negation, Categorization
19 Negation, Categorization
20 Support
21 Explanation

22 Summary
23 Comparison

*24 Process
(1) The joyful smile of a student receiving an A on his report card is always a pleasant sight. (2) However, the grim, distressed look of a student who received an E is also encountered many times. (3) Grades are a headache to many students. (4) Grades are cursed, ripped apart and cried over. (5) However, in our present education system an organized grading system (ABCDE) is needed to supply incentives, pressures and clear evaluation to the student.

(6) The moment a child starts school he is exposed to all the necessary facts and tools that he will need to be successful when he graduates from his last school.

(7) When in school the most important and common part is the grade you receive for the work you do. (8) For instance, Child "A" really wants to get an A in English. (9) Every night this child goes home and studies very hard to achieve his goal. (10) He may even do extra reading and writing. (11) Child "B" does not care what grade he receives, he only wants to pass. (12) He does not devote himself to studying. (13) At the grading period child "A" receives an A, child B receives a D. (14) If the grading system used in this instance had been pass-fail, there would not be a distinction made between children "A" and "B." (15) Child "A" may become discouraged. (16) All his hard work may go relatively unnoticed. (17) Child "B" may become falsely
satisfied with his less than average achievement.

(18) Children "A" and "B" should not be put on the same level as would be apparent in a pass-fail system of grading. (19) An ABCDE system will give child "A" something to be proud of. (20) Child "B" may realize a higher grade may be more important than he had previously thought. (21) He may work harder to achieve a better grade next time. (22) An ABCDE grading system supplies an extremely important incentive to do better or to keep doing well.

(23) An organized grading system also supplies a form of pressure that is put on a student. (24) Through all of life, all people are exposed to pressure. (25) A student must learn to except this pressure and be able to work with it. (26) Just as an Engineer must be able to meet the pressure of a deadline for his new design, the student must work with the pressure to produce a good grade. (27) Life itself is not a pass-fail system. (28) If two people are competing for a job that only one can get, a distinction must be drawn between two of them so a decision can be made. (29) The two applicants may be interviewed, asked to write an essay or design an object. (30) The applicant that receives the better grade will be the one hired. (31) Grades, though not as important as a job, supply the needed example of being pressured to do something good. (32) In a pass-fail system the pressure is minimal. (33) The distinction drawn between two students
may be unclear to a casual observer. (34) Distinctions should be brought out because distinctions between people are extremely important.

(35) The final and possibly the most important part of an ABCDE grading system, is the student can evaluate himself and his interests much easier and better. (36) If a student gets good grades in a subject he may consider a career related to that subject. (37) A student may not excel in a subject, but he may enjoy the subject very much. (38) A grading system provides goals and steps he can take to improving this knowledge of that particular subject. (39) He can evaluate for himself how he is doing by examining how he has progressed through the grading system. (40) Here again, pass-fail does not supply a clear evaluation. (41) A student may become confused as to his interests and goals.

(42) People may never like grades but they will accept them because the advantages are many. (43) Grades help develop skills for future use in life. (44) Pass-fail is accepting mediocrity as a grade. (45) Mediocrity does not go far in a real life situation. (46) Curse grades, and rip up report cards but just remember valuable lessons are being learned that will help you later on.
Content Outline
Essay 22

Context, Comparison-Contrast (1-4)
1 Example
2 Example
3 Description
4 Process
5 Categorization, Division, Support

Support (6-22)
6 Context
7 Comment
   Example, Comparison-Contrast (8-21)
8 Description
9 Process
10 Process
11 Description
12 Process
13 Effect
14 Summary (8-13)
15 Effect
16 Explanation
17 Effect
18 Categorization
19 Description
20 Effect
21 Effect
22 Cause-Effect

Support (23-34)
23 Categorization
24 Context
25 Categorization
26 Comparison
27 Categorization
28 Example
29 Process
30 Process
31 Cause-Effect
32 Contrast
33 Example
34 Explanation
Content Outline
Essay 22 (cont.)

Support (35-41)
35 Cause-Effect
  36 Process
  37 Process
  38 Explanation
    39 Explanation
    40 Contrast, Negation
    41 Effect

42 Qualification, Categorization, Support
  43 Cause-Effect
  44 Contrast, Categorization
  45 Categorization
  46 Process
Essay 23

(1) Education is one of society's biggest concerns in America today. (2) A well educated society goes hand in hand with a better world. (3) Yet through our present grading system in schools today, education is being hurt tremendously.

(4) Our present ABCDE grading system is a burden to students. (5) Their intelligence in a specific subject is ultimately measured as a certain grade. (6) The achievement of an "A" grade indicates excellence. (7) But does it really?

(8) Students often try too hard to achieve that high mark. (9) Instead of actually making sure they know the material, a student will cram the information into their mind at one time to score well in a class or test. (10) Some students, feeling the pressure from themselves, parents, or peers to get good grades, will become so upset and feel so helpless that they are absolutely unable to do well in a subject. (11) A feeling of failure overcomes the student when he is unable to receive that high mark. (12) He feels he has let himself and others down, and now must study and work even harder next time to make up for a low grade.

(13) Students, whatever their age maybe, are hurt by this push for good grades. (14) Perfectionistic parents
drive their children to achieve high grades in school. (15) A bad grade to these parents means failure by the child, the school administration, and themselves. (16) Horror stories are told of children bringing home a report card consisting of five A's and a B and being punished for not receiving all A's. (17) When learning comes down to this, it is time for a change in the system.

(18) A more feasible way of grading would be a pass-fail system of evaluation. (19) This system would take tremendous pressure off a student. (20) Instead of cramming and worrying about achieving an A or B, a student could now concentrate on just knowing the material without having to compete with their peers. (21) Parent pressure would be reduced considerably. (22) Students could now learn the material without earning that high mark for Mom or Dad.

(23) The pressures coming from inside a person would end. (24) One of the most agonizing moments is walking into a class thinking "I need an A on this test to keep my grade for the nine weeks up. Anything lower than an A, and I'm in trouble." (25) An unnecessary worry would now be over. (26) You must still, of course, know the material to pass, but achieving perfection is not a necessity.

(27) Would students learn as much through a pass-fail system as they would in a letter grade system? (28) Hopefully more. (29) A more relaxed learning system can lead
to a more devoted, educational study. (30) Receiving that A, which some teachers define in their own terms and rarely give out, is not the important matter now. (31) Learning the material and retaining it in your vast store of knowledge is.

(32) The pass-fail system would not be a piece of cake. (33) Students must still learn what is taught to them and remember the information. (34) The system would not be as specific as a letter grade. (35) But being specific is not always the same as being correct. (36) Many times students receive a letter grade not deserving of their work, be it higher or lower. (37) Teachers and students, however, could always talk over the matter of just how well a student is doing. (38) Grades would not enter the discussion. (39) Only knowledge of the material would.

(40) Change is slow and difficult in coming in schools today. (41) But the pass-fail system should be considered and tried. (42) Education and our society as a whole would benefit tremendously.
Content Outline
Essay 23

Context (1-2)
1 Categorization
2 Cause-Effect
3 Cause-Effect

Comparison-Contrast (4-17 with 18-26)
Support (4-17, of 3)
4 Categorization
  Contrast (5-7)
5 Description
6 Explanation
7 Qualification, Negation

Support (8-12, of 4)
8 Categorization
  9 Explanation, Contrast
 10 Example, Cause-Effect
 11 Effect
 12 Explanation

Support (13-17, of 4)
13 Categorization
 14 Explanation
 15 Cause, Explanation
 16 Example
 17 Comment

18 Categorization
19 Support, Effect
20 Explanation, Contrast
21 Effect
22 Effect

Support (23-26, of 18)
23 Effect
 24 Example
 25 Explanation
 26 Qualification, Explanation

Contrast, Negation
27 Question, Effect
28 Answer, Effect
 29 Explanation, Cause-Effect
30 Description
31 Description
Content Outline
Essay 23 (cont.)

Contrast, Negation
32 Contrast, Negation
33 Explanation
34 Contrast, Description
35 Contrast, Negation
36 Explanation
37 Description
38 Description
39 Description

40 Context, Qualification
41 Categorization
42 Effect
(1) With the advent of E.R.A., there has been more concern than ever expressed over the role of women in television. (2) Since television plays an important and influential role in our lives, equal rights supporters are concerning themselves with the image of middle-class women presented in that medium. (3) Women seem more and more to be placed in a position of inferiority, dependence, and outright stupidity. (4) Taking a completely negative view of the portrayal of women is not, however, entirely fair. (5) There are some shows presented that deal with career women, on their own, and fully capable of supporting themselves. (6) Examples of these kinds of shows are "Julie Farr, M.D.", "Rhoda", and "On Our own."

(7) "Julie Farr, M.D." depicts a woman in her thirties, an established and respected member of the medical community. (8) She was sensitively and realistically portrayed by Susan Sullivan, who captured the spirit of "today's woman". (9) This is only one example of programming that portrays women as they really are: self-sufficient, organized, and extremely capable.

(10) Unfortunately, this type of programming is in a minority. (11) The vast majority of television programs aired nightly by the major networks depict women as generally second-class citizens, often doing ridiculous and
silly things just to get attention. (12) A classic example would be CBS's Sunday night offering, "All in The Family."

(13) Norman Lear's enormously successful situation comedy centers around the middle-class Bunker family. (14) Archie is the indomitable head of the family and never fails to completely dominate his wife Edith, aptly nicknamed "Dingbat." (15) Edith is an extraordinarily weak-willed woman who lives only to serve her husband. (16) It is this kind of portrayal the E.R.A. supporters are fighting so hard against.

(17) Another avenue of television programming that should be explored are the so-called "jiggle" shows. (18) It is in these shows that the rather obvious theme is sex, and the blatant attempt to expose as much of a woman's body as the network censors will allow; and that seems to be quite a bit these days. (19) A couple of "for-instances" might include ABC's "Three's Company" and "Charlie's Angels".

(20) Now, while "Charlie's Angels" might be thought of as a "career girl" type of presentation because of the fact that the three women involved are private investigators, the sexual overtones are far more obvious than those of a working woman. (21) A case in point might be that they are often portrayed as women who will "trade their favors" for the information they need to solve a case. (22) There are
plenty of other ways to get information than bed-hopping, but no one seems to want to admit it.

(23) The other example mentioned was "Three's Company", starring John Ritter, Suzanne Somers, and Joyce DeWitt. (24) This show could be rated "half-and-half". (25) Joyce DeWitt plays career-minded Janet, who manages a florist shop, in complete contrast to Suzanne Somers' portrayal of the "typical dumb blonde", Chrissie. (26) However, even with the offset characters, the idea of sex wins out over straightforward business-mindedness.

(27) E.R.A. has been fighting for years for equal rights for women and to upgrade the profile of women in general. (28) However, Americans still allow shows to be aired that are degrading to women in every sense of the word. (29) Television is a powerful medium that reaches into all our homes with messages given us through the programming presented. (30) However, if E.R.A. is to win its fight, they must start at the root of the problem: television itself.
Essay 25

(1) Women have always been represented by television as being second class citizens. (2) The female in American television is portrayed as either a housewife who is clearly inferior to her husband or a secretary who bows to her employers every command.

(3) The stereotypical role of women throughout history has been the role of housewife. (4) Women in this role traditionally are uneducated, dependent on their husbands, and stay home to care for the house and family. (5) American television has kept this stereotypical role of women. (6) In the popular series "All in the Family" the character Edith is a middle-aged housewife totally dominated by her husband, Archie. (7) She is shown as being unintelligent and unable to make decisions on her own. (8) Another example of television portraying women in the typical housewife role is the hit series "Happy Days." (9) The character Mariam Cunningham is a high strung housewife dependent on her husband for all decision-making and support. (10) The series "Mary Tyler Moore," although in a different setting, showed the character Georgette, wife of Ted Baxter, as a light headed, "typical" female. (11) She was a second class citizen and followed her husbands every command. (12) Here again television has shown a woman as being of a lower class than the male. (13) Many
other television series, as well as movies, represent women in the role of the traditional housewife.

(14) Women in television rarely have a career other than that of being a secretary. (15) The American television secretary is very similar to the television housewife. (16) A secretary in American television does nothing more than make coffee, type, and take dictation. (17) Many times an undertone of a sexy secretary, who is willing to do more than take notes is given by American television. (18) In the long running series "Mary Tyler Moore," Mary is a liberated, independent woman totally capable of making decisions on her own. (19) At least that is the theme of the show. (20) But Mary still fixes her boss coffee and runs to him whenever she has a problem. (21) Many other popular series represent women as being in second-class jobs; be it secretary, associate television producer, or waitress. (22) Another popular series, "Alice," shows Alice, a widow of a truckdriver, as a waitress in a cafe. (23) In this cafe, her employer is constantly ordering her and never giving her any decision making power. (24) In this show women are clearly treated as second-class citizens. (25) Although in real life women are achieving success in jobs, television rarely shows women in roles other than dependend and submissive roles.
(26) Throughout the history of American television, women have represented as second-class citizens. (27) Because of changing American values, television must adopt a more realistic view of women.
Content Outline
Essay 25

1 Categorization
  2 Division

Support (3-13)
3 Categorization
  4 Description
  5 Cause-Effect
    Example (6-7)
  6 Description
  7 Description
  Example (8-9)
  8 Description
  9 Example
  Example (10-12)
  10 Example
  11 Description
  12 Summary
  13 Qualification (of 5)

Support (14-25)
14 Categorization
  15 Comparison
  16 Explanation
  17 Description
    Example (13-20)
  18 Contrast, Description
  19 Comment
  20 Negation, Example
*21 Qualification, Division
  Example (22-24)
  22 Description
  23 Description
  24 Explanation
  25 Summary (14-24)

26 Context
27 Cause-Effect, Comment
(1) As each year goes by, a few more modern conveniences are put on the market. (2) In this age, riding lawnmowers, electric mixers, self cleaning ovens, and even electric pencil sharpeners are a common sight in the American household. (3) Every product imaginable is becoming easier to use. (4) Soon, people will not have to do anything except sit and push buttons. (5) This will cause our population to become fat and out of shape. (6) For this reason, it is important to exercise each day. (7) There are many ways to go about this; jogging, swimming, golfing, tennis and bicycling, to name a few. (8) Swimming, for one, is an excellent sport because one can swim year round, participate at any age and every muscle in the body is used. (9) Whether it is cold or hot, there is always an open pool to be found. (10) In the winter, one can take advantage of the indoor pool. (11) There is always one at the local YMCA and often nearby motels will allow people to swim in their pools. (12) In the summer, there are more places to swim than can be imagined. (13) Swim clubs, lakes, rivers, quarries, and privately owned pools are all around. (14) There is nothing more refreshing than a cool dip on a hot day. (15) So, whether it is 92° or 22°, a pool can always be found.
A person is never too young nor too old to swim. Babies love the water and will splash around all day if they are given the chance. Children are not afraid to swim and it is safe if they are carefully watched. Senior citizens love the water also. Once in the pool, they are new people. It is easier for the seniors to move around when they are in the water. Many elders who can barely walk can swim for twenty to thirty minutes straight. People can enjoy the water from the time they arrive in this world until they die.

To keep in shape, swimming is one of the best sports around. Every muscle in the body is used as one paddles down the pool. The legs are required to kick and are constantly moving up and down. A person's arms pull him through the water and rotate the whole time. The lungs expand and contract so air is stored for breathing under the water. After the swim, the muscles can relax in the water. The soothing motion of the water makes a person feel better than new. Swimming keeps the muscles in fine shape, and therefore the person stays fit and trim.

Since swimming can be taken advantage of any time of the year, by people of any age and keeps the participants in top physical condition, it seems to be a number one
sport. (33) No matter how busy the day is, there should always be time for a quick swim, jog, tennis or golf game. (34) Exercise is one of the most important daily requirements, especially in this modernized world.
Content Outline
Essay 26

Context (1-7)
Support (1-5, of 6)
1 Description
  2 Example
  3 Qualification
4 Effect
5 Effect
6 Categorization
7 Example
8 Categorization, Support, Division, Transition

Division (paragraphs two, three, and four)
Support (9-15)
9 Context, Categorization
  Division (10-11 and 12-14)
10 Categorization
  11 Example
12 Categorization
  13 Example
  14 Description
15 Summary

Support (16-23)
16 Categorization
  Division (17-18 and 19-22)
17 Categorization
  18 Description
19 Categorization
  20 Description
  21 Explanation
  22 Example
23 Summary

Support (24-31)
24 Cause-Effect, Categorization
  25 Explanation
    Division (26, 27, and 28)
  26 Process
  27 Process
  28 Process
  29 Process
  30 Effect
31 Summary

32 Summary, Support, Division
33 Context
34 Categorization-Description
(1) The game is football. The most exciting and fun filled game in America. Exciting and fun filled not only for the players of the game, but for the spectator as well. (2) Football is appealing in many ways. (3) It cuts across generations, has unexpected twist, a fast pace, and an appeal to our natural instincts. 

(4) In this day and age where else does one find people of all ages coming together to enjoy an event. (5) A football game is a place for a teenager and a senior citizen can talk about the game, or football in general, and actually communicate. (6) Where else does this occur? (7) Not at a rock concert or a symphony.

(8) The most exciting events in football are the unexpected ones. (9) These events are the fumbles, interceptions, penalties, or "the big play." (10) To see what I mean all one has to do is remember the Ohio State-Michigan game lost last fall. (11) Think of when Ohio State had the ball inside the ten yardline and fumbled. (12) The Ohio State fans were crushed and Michigan fans went wild. (13) To me this is what makes football the most appealing.

(14) There is only one word for some sports and that word is boring! (15) Take baseball for example. (16) It's pace is way too slow. (17) A fan can wait for hours and never see an exciting play. (18) In football, however, the
play is almost continuous. (19) The only stop is from twenty to thirty seconds between each play. (20) The only long break is at halftime and the bands fill this time rather well. (21) In keeping the action fairly constant the fans keep all their interest in the game.

(22) The most important feature of football is that it takes into account most of man's nature. (23) It incorporates running, catching, physical contact, strategy, and man's violent nature. (24) Football, with its many components, is able to create more interest. (25) This is not only true for the players, but also for the spectators. (26) A player may not be fast enough to be a running back, but he may be strong enough to be a lineman. (27) The fan may not like to see a running back run all over the place, but he may like to see a good linebacker stop him. (28) In short the diversity of the sport attributes to it's ever increasing popularity.

(29) Football with all it's assets seems to be ever growing in the number of fans it has. (30) For those people who haven't gone to see a game I suggest that you go to your neighborhood high school, or to the college you went to, and see the game among the true fans of the game. (31) It only cost around two dollars to see a high school game. (32) Try it. (33) In time you will become one of the millions who either go to the game or watch them on television.
Content Outline
Essay 27

1 Description
2 Description
3 Division

Support (4-7)
4 Question, Categorization
5 Explanation
6 Question
7 Answer, Contrast, Negation

Support (8-13)
8 Categorization
9 Division
Example (10-13)
10 Context
11 Process
12 Effect
13 Comment

Contrast (14-17 with 18-21)
14 Description
15 Example
16 Description
17 Explanation
18 Description
19 Qualification
20 Qualification, Negation
21 Cause-Effect

Support (14-21)

Support (22-28)
22 Categorization
23 Division
24 Effect
25 Division
26 Example, Contrast, Description
27 Example, Contrast, Description
28 Summary

Summary (29-33)
29 Categorization
30 Process
31 Description
32 Process
33 Effect
(1) In today's world of crime and violence, people who witness these acts are often afraid to report them for fear of whatever their personal involvement might bring.

(2) People such as these, help prod the astounding rise in crime along by lessening the chances of the offender being caught.

(3) Many people who may witness a crime will hesitate to call the police because they fear the offender seeking revenge with them for turning him in. (4) When this occurs, justice is defeated. (5) One September, in Los Angeles, sixty people watched a woman brutally assaulted and raped. (6) Yet, when the suspect was arrested and brought to court, none of witnesses wanted to identify him; much less testify against him. (7) Several months later, one woman who refused to testify disclosed that she hadn't testified for fear that the man may come back after her for turning him in. (8) The offender was taken to court, but the case was thrown out for lack of evidence. (9) Now, because of this fear of becoming involved, another rapist is walking the streets, and countless other potential rapist may feel their chances of incarceration are slim enough to commit this offense.

(10) Other people feel that it is not their responsibility to the victim to call for help. (11) These people
show a total lack of concern for their fellow human beings. (12) This brings to mind another rape case, which was committed in New York City. (13) A woman had just put her son to bed (she was divorced) and was walking into her own bedroom when a man clasped his hand over her mouth, gagged her and then raped her. (14) As soon as the ordeal was over the woman took her son and ran to a neighbor's house to call the police (she did not have a phone). (15) After much pounding on the door, the neighbor told her to go away, because they did not wish to become involved. (16) She tried again and again at house after house until finally someone called the police on her [student's underlining] for disturbing the peace! (17) These people show such a coldness towards their fellow human beings, that it causes wonder if they even care for any other than themselves.

(18) The people of this world, are showing an apathy toward crime to the point where they are helping it grow. (19) Now that people are becoming as apathetic about crimes as per everything else, what will "justice" come to? (20) Obviously, to it's end.
Content Outline
Essay 28

1 Cause-Effect
   2 Effect

Support (3-9)
3 Cause
   4 Effect
      Example, Process (5-9)
   5 Process
   6 Process, Contrast
      7 Example
   8 Process
   9 Effect, Qualification

Support (10-17)
10 Cause
   11 Description
      Example (12-17)
   12 Example
      13 Process
      14 Process, Explanation
   15 Process
   16 Process
   17 Comment

18 Effect
   19 Question, Effect
   20 Answer, Effect
Essay 29

(1) Since the beginning of civilization, man has had to deal with the problem of crime. (2) Throughout the years, man's society has grown immensely, and the resulting complexity has caused a variety of problems in the area of crime control. (3) One such problem is the indifferent attitude which many people have concerning crime. (4) This paper will examine several possible causes of society's lethargic attitude toward crime and its effects. (5) Perhaps the source of indifferent attitudes toward crime, lies in the huge size of society itself. (6) Many cities today have populations above one million and cover hundreds of square miles. (7) In such a situation, a particular individual cannot possibly have an acquaintance with all the people in the city. (8) The individual sees thousands of people each day, and they soon become meaningless to him. (9) Thus when the individual observes a crime, he may find it difficult to feel concern or compassion for the victim. (10) In addition, observing such crimes may soon become a commonplace occurrence. (11) Along with society's immense size, come a variety of other factors which may contribute to a lack of action against crime. (12) These factors certainly vary, but they may include rushing to keep an appointment, hurrying to arrive at work on time, or simply going home at the end
the day. (13) Many individuals give such situations top priority, and surprisingly enough, they consider them more important than taking time to assist a crime victim. 

(14) This "lack of time" results directly from a large, bustling society which places heavy demands on its members. (15) Although such a society provides a higher standard of living for the general populace, it ironically brings death and injury to an unfortunate few.

(16) Aside from facing the daily rush, people may also ignore crime out of fear of the results of reporting a crime. (17) After reporting a crime, an individual may face lengthy courtroom sessions as a witness against the defendant. (18) Such trials can greatly disrupt the individuals daily schedule. (19) In addition, the witness always faces the possibility of reprisal from the defendant. (20) Such revenge-motivated actions may result in body harm to the witness or possibly his family.

(21) Perhaps no one can ever state a definite reason for society's lethargic attitude toward crime, but it still remains as a serious problem. (22) This situation will perhaps always plague our society. (23) However, people could possibly change their view if they only realized that someday they [student's underlining] could become the victim.
Content Outline
Essay 29

1 Context
2 Context, Effect
3 Division
4 Transition, Cause-Effect

5 Cause
6 Description
7 Effect
8 Effect
9 Effect
10 Effect

11 Effect (of 5)
12 Example
13 Explanation
14 Summary, Cause, Description
15 Qualification, Effect

16 Cause-Effect
17 Explanation
18 Effect
19 Explanation
20 Effect

21 Qualification, Categorization
22 Context
23 Contrast, Cause-Effect
Blue jeans have become synonymous with today's teenagers. However, this clothing style does not point a finger at any one specific aspect of a person's morals or views. Although young people who wore jeans during the sixties were usually labeled as hippies, this generalization no longer holds true.

Many students wear jeans today in order to conform with their peers. Yet, in many cases, people feel this clothing style is much more comfortable and practical for those persons who must spend time walking to and being in class. Others find they feel less self-conscious about themselves when they wear jeans because the pants, they believe, do not make them "stand out."

However, this casual attire (even though some jeans are extremely dressy) does not, I believe, reflect a casual attitude toward society. Many young people feel they can concentrate better or complete a task more efficiently when they dress comfortably or to suit themselves.

Of course, anyone may say that someone who constantly wears blue jeans is suggesting subconsciously that he has a certain set of values. Although many times this "certain set of values" is believed to include either
a casual or radical attitude toward aspects of our society, many young people who wear jeans have views that differ completely from each other. (11) As previously stated, jeans may provide one with a feeling of comfort and conformity which allows one to concentrate on other things. (12) Therefore, no one can point a finger at anyone who wears jeans today and immediately classify him as a hippie. (13) For today, everyone from doctors and lawyers to radicals and bums wears blue jeans.
Content Outline
Essay 30

1 Context, Categorization
2 Negation, Contrast
3 Qualification, Negation, Categorization

Support (4-6)
Division (4-6)
4 Cause-Effect
5 Cause-Effect
6 Cause-Effect

7 Qualification, Categorization, Negation
8 Explanation

Negation, Contrast (9-13)
9 Contrast, Categorization
10 Negation, Support
11 Cause-Effect, Support, Explanation (re-statement of 4, 5, and 6)
12 Negation, Categorization
13 Support, Example
Essay 31

In our Jeans: The Younger Generation's Love for Denim

(1) Calvin Klein & other famous designers have recently joined the ranks of oldie-but-goodies such as Lee Wrangler, and Levi-Strauss in the jean scene market. (2) The wearing of the blue has continued to increase in popularity for more than a decade now, and shows no sign of stopping. (3) Jeans, a "fad" that has seen many others come in with a splash and go out unnoticed just as quickly, have somehow managed to endure through a time of great changes with an emphasis on individuality and expressing oneself. (4) I feel jeans are popular with young people for the same reasons they have managed to stay in style: they are timeless, and they allow a person to feel free in this keyed-up world because they are casual, informal, and downright comfortable.

(5) Jeans are acceptable in almost any situation in which the average young person is involved. (6) Wearing clothes that are comfortable means one less thing to worry about in the daily hassles of attending classes and meeting new people, just to name a few. (7) Since jeans can be found almost anywhere, young people don't have to feel conspicuous and out-of-place as they are prone to do, especially in the campus situation where one encounters so many different kinds of people.
(8) Although it can no longer be said that jeans are inexpensive, young people can justify their expense on the fact that they know jeans will be around and in style for many years to come. (9) It's also a bit easier to dish out hard-earned money with the knowledge that the product is reliable. (10) Most jeans are sturdy and made well, and last for years.

(11) Many people tend to look down on the younger generation because their jeans attire is so casual, and thus seems to indicate a casual attitude toward everything else. (12) I do agree that wearing denim is informal, and if this proves that young people have an informal attitude toward dressing, that is where it stops.

(13) Young people have problems just like everyone else, problems that are very real and important to them. (14) They take themselves, their thoughts and each other quite seriously. (15) Outwardly, & especially to adults they can't show.
Content Outline
Essay 31

Context (1-3)
1 Example
2 Process
3 Contrast, Process
4 Categorization, Cause-Effect, Division

Support (5-7)
5 Categorization
6 Effect
7 Context, Effect

Support (8-10)
8 Qualification, Description, Support
9 Support, Description
10 Description

Contrast, Negation (11-15)
11 Contrast, Cause-Effect, Categorization
12 Qualification, Negation (of 11)

Support (13-16, of 12)
13 Description
14 Explanation, Support
15 Description
Essay 32

(1) The present system of evaluating a student's work in school with letter grades is a useful system. (2) Schools should continue to use the letter grading system for a number of reasons. (3) One very important use of this system is that students' abilities can be compared by colleges and employers by looking at their grades. (4) Though grades will not always provide an accurate description of a student's abilities and desire to learn, they can give a description of one aspect of the student's potential. (5) A student who works to achieve good grades in high school will probably work just as hard in college or on the job. (6) Grades can be the means for motivating students to work harder and get more out of their work. (7) Though grades may seem to be a poor reason for working harder in school, the desire to get good grades does give most students a reason to study. (8) Students should study because they want to learn a subject well, not because they want an "A" in the course. (9) But, chances are, the desire to study will not come from the desire to learn a subject, when a student has other things that he'd rather be doing. (10) The discipline needed to learn a subject well, will probably stem from a student's wanting a good grade.
The letter grading system, like any other system of evaluating people invented by man, is not perfect.

Pass-fail systems, which seem to be good alternatives to our present grading systems have been tried in many schools. But in pass-fail courses, students know that they only need to do average work to succeed. And by human nature, students will do the least amount of work necessary to get by. In pass-fail systems, there would be very few students who would even attempt to do above average work.

In spite of all of the imperfections in our present grading system, it is the only system available to us that works. We should continue to use this system as a means of comparing individual's work in school.
Content Outline
Essay 32

1 Categorization
2 Transition

Support (3-5)
3 Categorization
4 Qualification, Explanation
5 Support (of 3)

Support (6-10)
6 Categorization, Cause-Effect
7 Qualification, Explanation
8 Cause-Effect, Contrast
9 Negation
10 Explanation

11 Qualification
Contrast, Negation (12-15)
12 Contrast
13 Description
14 Categorization
15 Negation

Summary (16-17)
16 Qualification, Categorization
17 Categorization
(1) One cannot discuss the question of letter grades versus pass-fail marks, without considering much broader and deeper questions of education in general and even of human values. (2) However, let us begin with the question as asked, namely do letter grades further learning or inhibit learning? (3) Clearly, they inhibit learning, by making students fearful and unhappy, and because of the basic senselessness of the whole system of which grades are the symbol and culmination. (4) The real question is, however, are we going to continue to accept these values? (5) Are we going to continue to agree to be threatened, unhappy, unselfmotivated and unfulfilled?

(6) My own experience in starting college is showing me very clearly how grades, along with the rest of the educational system, inhibit learning. (7) In high school, as well as elementary school, I was a good student and functioned fairly well within the system, though I hated it much of the time. (8) For three years after high school I lived in the "real world," the world outside educational institutions, beginning to build my life both externally and internally. (9) Coming back to school, the contrast is sharp indeed, and I find I can no longer function within the system. (10) I can no longer accept it enough to succumb to it.
(11) In simple economic terms school is insane. (12) I can accept being told what to do when I am being paid to do it. (13) I cannot accept paying someone to tell me what to do. (14) All of a sudden I must read this, discuss that, learn this particular lesson on this particular day. (15) Why? (16) Because otherwise I won't get a good grade, I won't get credit toward a degree. (17) What is wrong with doing things you are told to do?, you may ask. (18) I don't enjoy them. (19) I lose energy doing them. (20) When I do things out of my own energy, my own motivation and choice, I am being productive, my energy multiplies, both the process and the result are satisfying and full of joy for me. (21) Erich Fromm in *The Art of Loving* explains the concept of productivity as the whole basis for a sane and happy lifestyle more vividly and thoroughly than I can do it here. (22) It is, in any case, necessary to my own happiness. (23) This sane kind of productivity is, furthermore, necessary to my ability to learn, because I cannot learn if I am not enjoying it, if I am not happy doing it. (24) This is brought home to me forcefully in my French class. (25) I love languages and usually manage to enjoy doing French, though it requires a constant conscious effort to stay free of the grade myths. (26) After missing a week of school and doing no schoolwork whatsoever that
week, I learned a chapter in the French book in one class period and about one and one half hours of additional study. (27) This material was schedule to take the class a week. (28) My score on the test was 95 out of 100. (29) You may say it is because I'm exceptionally gifted, in that field, but I know, because I know myself, that I was able to do this because I did it with affection. (30) Even though I was learning a prescribed lesson at a prescribed time, I consciously tried to enjoy it and let it just come into my mind and settle there lightly because it was welcome there. (31) I don't know the other people in the class as I know myself, but I seem to see them taking great pains with the material, convinced that it is very hard to learn and remember, and thus learning and remembering less than I am.

(32) It is not so easy for me to enjoy my other subjects, consequently I am learning less and also getting lower grades.

(33) Grades, then, are the symbol of the whole system that takes the productivity or self-motivation out of learning, and thus also the joy which is essential to learning. (34) Grades are also the threat, the whip by which the system is enforced. (35) This is a mental threat, however. (36) It is a threat only because we students agree to be threatened by it. (37) We are, in effect,
agreeing [student's underlining] to be nonproductive and unhappy. (38) Who is to tell a person that they should choose to be productive and happy? (39) This is a matter of each person's values for their life and themselves. (40) Only on this level, by people choosing happiness, can true change be effected in the educational system.
Content Outline
Essay 33

1 Context
2 Transition, Question, Cause-Effect
3 Cause-Effect
4 Question, Comment
5 Question, Comment

Support (6-32)
Example (6-32)
6 Summary, Cause-Effect
Context (7-10)
7 Context, Description, Contrast
8 Context, Description
9 Context, Description, Effect
10 Explanation

11 Explanation (of 9 and 10)
Contrast (12 with 13)
12 Explanation
13 Explanation
14 Example
15 Question, Cause
16 Answer, Cause

Explanation (17-22)
17 Question, Explanation
Answer (18-22)
18 Categorization
19 Effect
Contrast (17-19 with 20-22)
20 Effect
21 Support
22 Explanation

23 Cause-Effect, Contrast (with 11)
Example (24-30)
24 Context
25 Context, Qualification
26 Process
27 Description
28 Description
29 Contrast, Negation
30 Explanation
31 Contrast (with 29 and 30), Qualification, Description, Effect
(1) Television, perhaps the greatest single cultural influence on the American public, has demonstrated flagrant irresponsibility to the society it serves by consistently portraying women as weak, dependent and silly. (2) It has generated and strengthened already existing stereotypes through repeatedly showing women as moronic puppets, incapable of any thoughts or actions which would indicate intelligence or strength beyond the barest minimum that mere survival necessitates.

(3) These shallow characterizations, however, are beginning to be seen less frequently on television. (4) As the women's movement gains momentum and people become aware of the potential of women in society, public perceptions of the woman as an individual are changing. (5) Increasingly one sees strong, intelligent, talented women on television. (6) No longer are they shown as defenseless, confused creatures. (7) With every new season more independence and personality emerges in female television characters, both new and old.

(8) On television programs, this trend has been evident for at least a couple of years. (9) One prime example is the character of Edith Bunker on All in the Family [student's underlining]. (10) When this CBS show began, Edith was a silly, scatter-brained, American housewife.
Her only job was the care and feeding of her husband and daughter. However, each successive year she has been shown to grown and mature. Several years after the series' beginning, she is now seen as a gentle, yet extremely complex and strong woman. We see today that she is not totally dependent on her husband, indeed, it is Edith herself who is the backbone of the family. Another character from the same series is daughter Gloria, who originally appeared as a cute, clinging, one-dimensional girl. Although she is no longer written into the show the viewers has had the privilege of watching her develop into womanhood with a maturity and depth of character and feeling that rival her mother's. There are many other examples of women in television who assert both femininity and independence. Mary Tyler Moore, Rhoda Morgenstern, and Suzanne Pleshette in The Bob Newhart Show [student's underlining] are or were interesting, multi-faceted characters. Each, regardless of marital status, was a self-sufficient career woman with a life and personality of her own.

On other areas of television women have also made substantial steps out of the shadows. More and more women are seen in news programs, sports shows, and other such non-dramatic areas. Such women range from local TV news reporters to co-anchor person Barbara Walters on the ABC national evening news.
are broadcast every four years, women can be seen dis-
cussing and commenting on the sports and their partici-
pants in an intelligent, educated manner.

(24) All is not perfect, however, for there are still
large segments of television programming that seem im-
pervious to change. (25) The recent popularity of such
shows as Charlie's Angels [student's underlining] has
been something of a setback to the efforts being made to
present women in a new light. (26) Advertisements are the
worst offenders, however, as they have never made any
noticable effort what so ever to show women as bright,
competent human beings. (27) Nearly all television com-
mercials which have female characters show them, as they
always have, as stupid, silly creatures whose main con-
cerns are the strength of paper towels or how effective
a particular product is in the romoval of waxy yellow
build-up. (28) Such portrayals do not help the image of
women, nor do they make their role in society seem any
more important than that of maid or housekeeper.

(29) Clearly, television has come a long way in
developing a new image of women. (30) Females are in-
creasingly shown as mature, independent, intelligent
people with both a social worth and a good self-image,
while maintaining that their roles as mother and wife
do not necessarily need to suffer as a result.
(31) However, much progress needs to be made, particularly in the field of TV advertising, if television is to ever really conquer the stereotyped view of women it helped so much to create.
Content Outline
Essay 34

1 Categorization
2 Qualification, Support

Qualification (3-23)
3 Qualification
4 Context, Cause
5 Explanation
6 Contrast
7 Context, Description

8 Explanation (of 7), Summary (9-19)
   Example, Process, Contrast (9-14)
9 Example
10 Context, Description
11 Example
12 Description
13 Context, Description
14 Explanation, Qualification

Example (15-16)
15 Description
16 Process
17 Summary (18 and 19)
18 Example
19 Description

20 Categorization
21 Example
22 Example
23 Example

Contrast (with 3-23)
24 Categorization, Explanation
25 Example, Effect
26 Example, Support
27 Example
28 Effect

29 Summary, Categorization
30 Explanation
31 Contrast
(1) Television's portrayals of women today have very little connection with reality. (2) The perpetual stereotype of women as a basically silly creature with the main goal of getting a man is still present on TV, in shows such as Laverne and Shirley [title of show is underlined by student]. (3) It must be realized, however, that such programs usually give an equally unrealistic view of males.

(4) Some shows in recent years have made an attempt to gain female viewers by including women characters who are supposedly liberated. (5) One recent example was the woman TV executive in the series WEB [student's underlining]. (6) Characters of this type are invariably overaggressive and competitive, traits traditionally ascribed to men. (7) The liberated women are usually extremely outspoken, like the character in Maude [student's underlining]. (8) The feminist is rapidly becoming as annoying a stereotype as the weak, silly, totally dependent woman.

(9) Of course, the most discussed women in television today are the sex objects, such as Charlie's Angels [title of show is underlined by student]. (10) These women are among the few to star in action series, but most of the action is not in solving crimes. (11) These women are placed in rather contrived situations for the
sole purpose of showing off their figures, clothes, and hair. (12) A male star in an action series would never be considered merely as a sex object. (13) Men in these shows are given credit for primarily using their brains.

(14) The major problem of TV in its portrayals of women is that it refuses to see them as individuals. (15) Women are divided into categories and must have all the expected characteristics of these categories. (16) To have realistic, well-rounded characters, the quality of TV's writing will have to drastically increase. (17) Because of TV's far-reaching influence, society could become better informed on the true options open to women if true to-life characters were portrayed.
Content Outline
Essay 35

1 Categorization
2 Description, Example
3 Qualification, Contrast

Support (paragraphs one, two, and three)
Negation, Example (4-8)
4 Contrast, Description, Cause-Effect
5 Example
6 Description
7 Description, Example
8 Negation (of 4), Effect, Comparison

Negation, Example (9-13)
9 Example, Contrast
10 Qualification, Negation
11 Explanation
Contrast (12-13 with 9-11)
12 Negation
13 Description

Explanation (14-17)
14 Cause-Effect
15 Explanation
16 Contrast, Cause-Effect
17 Context, Cause-Effect
(1) Not being knowledgable in the area of sports statistics, I find it rather difficult to discuss a particular sport with a die-hard fan who can name all of the team players, their positions, and even their most recent increase in salary. (2) Nevertheless, there is usually one aspect of a sport which we can both claim equal interest in, and which is likely to be a point of attraction, even to those who can themselves non-fans. (3) Because I lack the background and quite frankly, the interest in team histories and statistics, I have come to view the highly competitive sport of soccer as the contest between the two teams as units.

(4) As a spectator, one can view soccer as a visual exercise and a mental test. (5) The teams moving the ball across the field, from one individual to another, create an exciting pattern that is constantly changing. (6) This changing and motion results in such a fast pace that concentration on the ball is necessary. (7) Otherwise, one can easily lose sight of it. (8) Watching the game from high in the stands gives it an interesting perspective in that the offensive team, for example, will shift gradually toward the goal as a unit, even though that unit is composed of many separately moving people. (9) Mentally, the test is to determine the position of the ball and
then to follow its path from one player to another.
(10) The interesting aspect is that in most cases, there is some sort of strategy involved in moving the ball, rather than just a random kicking. (11) An experienced spectator or one who plays the game himself can sometimes predict where the ball will move next based on the pattern of play thus far. (12) In fact, even the novice spectator enjoys the challenge of trying to figure out the players' strategy.

(13) Soccer is a team sport, but any team is composed of individuals. (14) Some sports, such as track and field, lend themselves to individual glory and achievement, but a soccer player, while he may be the key figure in a play or may score a brilliant point, depends on his teammates throughout the game. (15) Each player who handles or comes into contact with the ball is striving for the common aim of putting it across the goal line. (16) If one player is in control of the ball but is confronted by an opponent, he must be able to pass that ball to a member of that team who is ready and in position. (17) At the same time, the player with the ball must be willing to give up his control, even if it means that someone else will score the point. (18) Thus, in an offense-defense situation, the offense must cooperate and similarly, the defense for fear of losing control to the
opponents. (19) After a goal is scored, the team congratulates the player who actually scored, but the general feeling is one of achievement through team effort.

(20) As a soccer cheerleader, I was involved with the team to a certain extent, but the team tended to function as an independent unit. (21) The striking feature was the comraderie and the fellowship among the players which were unique to them. (22) The spectator can not really experience this but can feel the sense of unit which is functional on the playing field and then carries over to the locker room and the events of everyday life. (23) It is the intensity of the action on the field which can keep the spectator's interest and protect him from all of his own problems, temporarily. (24) This concentration in turn, links the spectators to the players in the sense that the main idea is to score a goal and the viewer keeps track of the ball as does the team, the coach and the scorekeeper. (25) If the spectators preferred team wins, he can often feel the excitement and joy of that win and in the event of a loss, the agony felt by the team.
Content Outline
Essay 36

1 Context
2 Description
3 Context, Categorization

Division (paragraphs two, three, and four)
Support (4-12, of 3)
4 Context, Categorization, Division
   Division (5-8 and 9-12)
5 Process, Description
6 Effect
7 Contrast
8 Context, Description, Example, Explanation
9 Categorization
10 Explanation, Contrast
11 Example
12 Qualification

Support (13-19, of 3)
13 Categorization, Qualification, Contrast
14 Contrast, Description, Qualification
15 Explanation
16 Example
17 Explanation
18 Explanation
19 Context, Contrast, Description

Support (20-25, of 3)
20 Context, Contrast, Categorization
21 Explanation
22 Qualification, Categorization-Description
23 Effect
24 Effect, Explanation
25 Explanation
(1) Going to college football games (namely Ohio State football games) is an excellent way to spend a Saturday afternoon. (2) You don't have to be an expert on football to enjoy yourself, just be ready to have a good time.

(2) At Ohio State games, I prefer to sit in Block O, which is the card and cheering section. (4) By screaming and cheering and clapping, everyone can let all of their frustrations out. (5) Most people lose all their inhibitions and let themselves go. (6) This is really important, because campus life is full of all kinds of tensions, and people need some kind of outlet for their feelings.

(7) If you are the quiet and reserved type, you can enjoy yourself without all the wild cheering. (8) Some people prefer to concentrate wholly on the game, trying to figure out the strategy and which play will come up next.

(9) Going to the football games builds pride in your school too. (10) After winning a game you can't help but feel proud of your team. (11) I feel that the spirit at Ohio State is very strong. (12) Evidence of this is the annual Michigan game, which everyone looks forward to all quarter, and which tickets sell for fifty dollars apiece to see. (13) Michigan and Ohio State are such big rivals that the excitement at the game runs very high.
(14) Another good thing about college football games: they are a great way to meet people. (15) Everyone is united in the fact that they want their team to win. (16) This brings everyone closer together. (17) People that you would ordinarily pass by on the street feel comfortable with you in a matter of a few minutes (and you with them) at a game. (18) With your fellow fans you share the "thrill of victory" or the "agony of defeat." (19) And when everyone sings the fight songs of yells cheers together, you feel good because you know that everyone there wants the same thing you do: for your team to win.

(20) In conclusion, I feel that people like college football because going to the games gives them a way to let their frustrations out, builds pride in their school, and gives them a chance to meet people with at least one interest similar to their own. (21) In my opinion, people who miss the games are missing a lot.
1 Categorization-Description
2 Explanation

Contrast (3-6 with 7-8)
Support (3-6)
3 Context
4 Cause-Effect
5 Explanation
6 Explanation

Support (7-8)
7 Categorization
8 Explanation

Support (9-13)
9 Cause-Effect
10 Explanation
11 Comment
12 Example
13 Explanation

Support (14-19)
14 Categorization-Description
15 Explanation, Context
16 Effect
17 Explanation
18 Explanation
19 Explanation

20 Summary, Cause-Effect, Division
21 Comment
(1) A high crime rate is one of New York's most notorious characteristics. (2) Another infamous characteristic of this city is the legendary coldness and aloofness of its people. (3) A connection between these two characteristics seems rather appropriate: in other words, the apathy of New Yorkers is at least partially responsible for the high crime rate of the city.

(4) On the surface, it may appear that the aloofness of the New Yorkers may have a practical foundation. (5) It certainly seems safer to refuse to get involved, than to confront the wrongdoer and stand up for one's rights. (6) This attitude is commonly found in fearful people, those who live in daily terror of the mugger or rapist, yet take no offensive action to deplete the ranks of these criminals. (7) Often these people even fail to take defensive measures, but instead adopt the ever-popular attitude "It won't ever happen to me--just some other guy." (8) The mugger or rapist is then unhindered, perhaps even helped, by this attitude, and becomes successful in the parasitic life of the criminal. (9) Potential criminals,--be they lazy people with no integrity or embittered individuals with warped minds--are attracted by the low risks and high gains, and thus the ranks are
This will certainly cause an increase in the number and frequency of crimes committed; it may also have either (or possibly both) of the following effects: an increase of competition between criminals, or a banding together of them, leading to the establishment of organized crime.

When examined in regard to organized crime, the instinctual attitude of refusing to fight back for fear of physical harm seems much more acceptable. Often, the leaders of these "rings" or "gangs" are demented enough that they have no concept of right or wrong. Their position of leadership shows that they possess a certain amount of power, whether it be manifested in cunning or physical prowess (i.e., the martial arts). These leaders feel assured of their power and use it to the very maximum as their sense of pride swells to incredible proportions. Because of this power, men of many "talents" are attracted to him, and thus he may build an army of professional extortionists and the notorious "hitmen." Certainly it would take a person of great courage (and possibly foolhardiness) to stand up alone against an armly like this; the odds for his or her survival would be almost nonexistent. Thus, the fear of physical harm seems a reasonable excuse for non-action against organized crime.
(18) However, most criminals are not the hardened, professional type. (19) As such, they are not accustomed to being defied; upon finding themselves in an unfamiliar situation, they may choose to flee rather than continue to oppress their chosen victim. (20) Although they may choose to flee because of their fear of getting caught rather than their fear of actual physical harm, that matters not; the important fact is that the attack will in all likelihood be stopped. (21) Unfortunately, in the case of a cornered mugger or an insane individual, this does not always hold true.

(22) Many New Yorkers have very little concern for their neighbor. (23) Indeed, this seems to be true in most major cities. (24) Once this non-caring attitude is held by a few people, it often increases in popularity and becomes the general consensus of the people. (25) Of course, the reasoning behind it is "If no one cares about me, why should I care about anyone else?" (26) Because of the aloofness of the people, their lack of intercommunication, and their unwillingness to cooperate in a fight against crime, crime becomes even more widespread and thus the problem grows. (27) Aggressive action by individuals could practically alleviate the problem of the non-professional criminal, and concerted action by an organized group of individuals could possibly wipe out organized
crime. (28) Unfortunately, in this day and age, too few people are willing to become involved, and thus the criminal monster grows more daring and deadly each day.
Content Outline
Essay 38

1 Description
2 Description
3 Comment, Cause-Effect

Cause-Effect (4-21)
Contrast (4-17 with 18-21)
4 Cause-Effect, Contrast
  5 Explanation, Comparison-Contrast
  6 Explanation
  7 Description
  8 Effect
  9 Cause-Effect, Cause-Effect
10 Cause-Effect, Division, Cause-Effect

11 Comment
  Explanation (12-17)
  12 Description
  13 Description
  14 Description
  15 Cause-Effect, Cause-Effect
  16 Explanation
17 Summary

Negation (4-17)
  18 Description
  19 Description, Cause-Effect
20 Cause-Effect, Cause-Effect, Negation
21 Qualification

Support (22-25)
22 Description
23 Qualification
24 Cause-Effect
25 Explanation
26 Cause-Effect
27 Contrast, Cause-Effect, Cause-Effect
28 Comment, Context, Cause-Effect
(1) People no longer seem to care about helping out others. (2) More and more frequently, there have been reports of crimes that have taken place in front of witnesses who did not bother to help out the victim or to even call the police. (3) One such example is the incident in New York City where 38 people watched a man fatally stab a woman. (4) Not a single person called the police. (5) Such a lack of concern for other members of our society by citizens is alarming. (6) Why does such an attitude exist? (7) I think that there are two main reasons why people fear getting involved with others' problems. (8) One reason is that they are afraid they will end up getting hurt; people are now very cautious before entering a situation. (9) The other reason is that people are more concerned with their own well-being than with others; this could be termed the "look out for number one" syndrome. (10) Through a combination of these two reasons, people are showing less interest in helping out another person.

(11) People are afraid of getting hurt when they get involved because of all the reports they hear from the media about the "good Samaritan" who was robbed or killed while doing a good deed. (12) Such incidents have resulted in an overall distrust of strangers; everyone is afraid the harmless stranger may not be so harmless. (13) Many
people also fear the legal consequences of becoming involved. (14) They may be called on to testify if the criminal is caught. (15) Due to their testimony, their life and their familys' could be threatened. (16) Perhaps they could even be sued by the criminal if he were found innocent. (17) No one wants to take these risks so everyone remains silent, hoping someone else will get involved.

(18) This fear of taking risks leads into the next reason people don't get involved. (19) People want to look out for their own welfare first; therefore, they don't worry about the next guy as much. (20) This lack of concern for another as long as everything is going right for oneself results in everyone being insensitive to the needs of others. (21) No one cares about helping out crime victims because everyone is used to worrying about himself and cannot feel the emotions that are necessary to have enough compassion for the victim to help her. (22) People are becoming so insensitive that they simply don't care what happens to the other members of society.

(23) The fear and insensitivity involved that results in criminals being able to commit crimes unmolested is a result of the viewpoint that everyone should look out for himself. (24) People are now placing theirselves first and refuse to be inconvenienced in order to help someone out. (25) As long as people continue to fear getting
Content Outline
Essay 39

Context (1-5)
1 Categorization-Description
2 Explanation
3 Example
4 Description
5 Comment
6 Question, Cause
7 Transition
8 Cause
9 Cause
10 Explanation (8-9)

Support (11-17)
11 Cause (8)
12 Effect, Explanation
13 Effect
14 Explanation
15 Effect
16 Effect
17 Summary (12-16)

18 Transition
Support (19-22)
19 Cause (9)
20 Effect
21 Explanation
22 Explanation

23 Summary, Cause
24 Explanation
25 Effect
APPENDIX C

T-UNIT, CLAUSE, PARAGRAPH, AND ESSAY LENGTHS

OF INDIVIDUAL ESSAYS
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TABLE 10

T-UNIT, CLAUSE, PARAGRAPH, AND ESSAY LENGTHS OF AVERAGE ESSAYS

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### APPENDIX E

HOLISTIC SCORES OF ADVANCED ESSAYS

#### TABLE 15

HOLISTIC SCORES FOR ADVANCED ESSAYS

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